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MUSIC is poetry transfigured.

MUSIC in America is cultivated most thoroughly by what are called "the silent classes."

If ours is really an "Iron Age," the marvelous diffusion and growth of music must be due to the necessity of providing some outlet for repressed emotion.

A DREAM vanishes and leaves no trace behind. A musical composition is as a dream which has been recorded so well that it can be enjoyed repeatedly by all persons, and which may, or may not be, rightly interpreted.

MUSIC is motion. Its vibrations, its rhythms are all relative speeds, capable of exact definition; and yet with these motions the emotions of the heart are made known. Deprive music of motion, and in a physical sense it ceases to be. Yet it remains in the thought of the artist, and there lives a charmed life.

ALTHOUGH music rushes past, and we cannot regard it at any point so deliberately as we may productions of the arts of visible representation, yet the complexity of an orchestral symphony or a Wagnerian finale at each individual instant is very great. It is only by a study of the composer's score that many subtle beauties may be perceived and enjoyed at will. Hence those persons who cannot read written harmonies in silence are unable to extract from a composition the same amount of gratification as those who can; still less are they qualified to pass a judgment on its merits.

THE prejudice that still exists against the English language as unfitted for song dates from the introduction of Italian opera into London. Notwithstanding the grand music of the English cathedrals and the noble madrigal music of the Elizabethan school, then in existence, music of Italian origin was greatly affected by people of fashion. Even the sublime music of Handel hardly sufficed to prove to such persons that the pathos, dignity, tender expression, energy and force of the English language more than compensate for the absence of words ending with vowel sounds; to say nothing of the richness of the characteristic expressions, to be found in great abundance in this noble language.

BULL fights are no longer in favor, but the love of horror still survives. We do not see gladiators bleeding, but we love to see the human heart lacerated and torn—to witness its pangs when these are simulated to the life, and frequently become more and more indifferent to real suffering after indulging our morbid imaginations. Singularly enough, music that is sorrowful and expressive of the most poignant suffering finds favor more readily than joyous strains. In poetry, also, the tendency toward brooding over griefs and their analysis is greater than toward subjects that are more refreshing and healthful.

MUSICAL artists are generally very good natured. They give their services most frequently for the cause of charity. They entertain at innumerable social gatherings, by playing and singing, without a thought beyond that of giving pleasure, and they even submit to be bored with the interminable musical small talk of persons whose ideas of art are of the commonest order. Yet the musician has to pay his way as others do, and never expects his physician or lawyer to serve him for nothing. He has also to study for years and spend much money on books, instruments and instruction. He is not necessarily stronger than other men who feel the need of a little recreation after the work of the day. Very often his overstrung nature requires rest and interchange of thought in varied conversation. Yet it is difficult for him to enjoy a little good society without continuously being called upon to perform or talk about music, or to listen to some aspiring child whose mother is so anxious to have a professional opinion, without

the trouble of making an appointment or even a suitable acknowledgment for it.

THE nobler a symphony is, the smaller proportion of it we shall appreciate at the first hearing. It suggests more than it actually says. The innumerable rills that help to swell the full tide of emotion in a single soul, and that eventually lead to expression, cannot all be recorded, but must be inferred by the intelligent listener. So also, when many souls unite in giving varied views of some given subject, much more must be inferred by the finely qualified auditor. Here also innumerable tributaries from the chorus of individualized instruments swell the full flood of music that sweeps by, leaving no time for analysis, but only an impression on the memory of a vanished apparition having a new and singular power to charm.

IT is said that Daly, the manager of a Dublin play-house, laid a wager that a new word of no meaning should be the common talk and puzzle of the city in twenty-four hours. In consequence of this the letters Q U I Z were chalked on all the walls of Dublin with an effect that won the wager. Here, now, we have a hitherto meaningless combination of sounds forming an expression of which all know the meaning, but which we cannot readily define, or find another to become its synonym. It is, therefore, no valid argument against the *motivi* of Wagner, that an auditor may not, unaided, perceive their meaning and significant re-entries. Many words have simply a conventional meaning, which must be known before their sounds have any power to impart definite ideas. Music may similarly be allowed expressions that do not, as it were, speak for themselves. But music is more significant than any language; for its sounds commonly bear considerable correspondence with the things signified. So that, when the characterization is given, we usually see and understand at once, and do not have to exert the memory so greatly as in learning a new language. In speech the number of words that imitate, or are characteristic of, the thing signified, as "hiss," "splash," &c., is very small. All expressions in music, as in ordinary speech, are either conventional in meaning, or are significant, or partly both. As regards definition, music may become more precise than speech, if similarly learned and used, and yet retain all its special powers.

MUSIC AND INVENTION.

A MUSICAL composer brings forth works of art that are entirely new or of which we had previously no conception. If a composition is announced for performance for the first time as symphony, in B minor, No. 10, we can form no notion of any one phrase of melody or progression of harmony that will appear in it. If it is styled "Pastoral symphony" or "Pathetic sonata," some indication is thus given of the composer's purpose, but no hint is herein found of any particular musical thought; nor can we form any notion what the work will be until we hear it performed or read in silence the notes of the score.

In painting and other arts the case is different. On visiting a gallery to see paintings of dogs, &c., by Landseer, we know well that we shall find reproductions of animals and shapes that are already familiar to us. We do not anticipate seeing really new ones. Sir Noel Paton, in his great painting of "The Changeling," has attempted new forms by combining those of different orders of insects, &c., in many fanciful and beautiful ways. But these do not appear to us as really inventions, but simply new combinations of well known appearances.

The ordinary angel of the painter is little more than a human form with wings. This combination of woman and bird is similarly fanciful, and, like the ideal forms found in the East, is nothing more than combination. It is almost unnecessary to refer to the winged bulls of Assyria, the man-sphinx of Egypt, the woman-sphinx of Greece, and other similar types, except to point out the ridiculousness of adding wings to an animal having none of the requisite processes by which they could be employed, and that, therefore, could not be opened, still less used, for flight; and also the selection of feminine forms for angels, when the biblical account of their duties as messengers, trumpeters, and warriors is considered. But the chief point to be noticed here, however, is that all these figures may be described so surely that they will be known on being seen; whereas the work of the musician, even though it may not be entirely original, will yet defy description.

Therefore the composer most truly invents both form and spirit. Therefore he brings us experiences ever new and strange. And so strange and unaccountable are some of these that at first they may not charm us. They

may be so inexplicable that a sense of bewilderment may be felt, similar to that we should probably experience if we were suddenly to awake and find ourselves in a new world containing little familiar.

Beethoven's greatest music so affected his first hearers. Wagner's later art works still appear utterly incomprehensible to many persons. As soon, however, as a slight acquaintance or familiarity is made with such surprisingly new productions—as soon as some little phrase or *motivo* is remembered, so that it can be recognized and identified in its various transformations or metamorphoses—then it is as though a veil had been removed; for we see and understand as by a sudden illumination—we require no longer an interpreter to explain this or that, we feel a sense of exhilaration as if relieved from a monotonous existence, and revel in the newly found world of the artist's creation with ecstasy.

SOUNDS AND COLORS.

SIR ISAAC NEWTON thought that the breadths of the seven primary colors in the sun's image, produced by the refraction of his rays through a prism, were proportional to the seven differences of the lengths of the eight musical strings, D, E, F, G, A, B, C, D, when the positions of the major and minor whole tones are interchanged. (Optics, book 1, part 2, prop. 3.) Although this was then considered a remarkable discovery, modern science gives another scale. It was also thought that, by mixing red, yellow and blue, white would be obtained, as, in sounding the first, third and fifth notes of the musical scale, the triad or chord of the key results. And, as in the first amalgam certain proportions must be observed, so in the second. The proportions given for colors were eight parts blue, three parts yellow and five parts red. Similarly, to make a well balanced chord, for instance on F, there should be eight notes sounding F, three sounding A, and five notes sounding C. It is for this reason that a musician, when requested to play a chord on a pianoforte, will try to give as nearly as possible these proportions, most probably playing four keynotes in octaves, with each middle finger one C, and with the index finger of the right hand an A. His ordinary practice is thus seen to be in conformity with nature's indications as found in physical science, and whenever he departs from this normal form it is either for convenience' sake or designedly, when he will find a justification in psychology. With the recent advance in the physical sciences, however, it is now asserted that murky grays result by the combination of these colors.

Since Newton's time the corpuscular or emission theory has given place to the undulatory theory, which shows still a greater similarity between sound and light. It was only considered necessary to polarize sound to make the similarity complete. This is now said to be accomplished by Professor S. W. Robinson, of Ohio State University. Indeed, all modern research tends to prove that, out of the infinite variety of phenomena we notice, laws may be found to prove their unity. Every day we look for new announcements of discovered truths, simplifying to us the laws of nature. For example, the one word *motion* has come to be the subject of elaborate treatises showing that even the molecules of a bar of iron are continuously performing an eternal dance; and if the iron is molten or sublimated, or raised to the fourth state, known as ultragaseous or radiant, this dance would merely become more whirling—reveling in gradually increased space. We are now led to believe that, although certain bodies may be bad conductors of sound, yet all these, and in fact whatever the sun shines upon, either sing or can be made to sing and can be heard to sing. A beam of light made intermittent will cause the most unlikely substances to emit sounds, the pitch of which may be changed by making the light more or less rapidly intermittent.

No modern nation has yet invented a musical instrument, for modifications alone have been made in some few derived from China. Now, however, it appears quite possible that our age may be distinguished in this singular particular.

The sounds produced from white silk are not capable of traveling so far as those obtained from white worsted. Those from other similar materials increase in traveling power in the following order: Yellow silk, green silk, purple silk, brown silk, black silk, black worsted. It is not a little singular that when the color of the light is changed, the sonority is also changed. Thus, hard rubber shavings, which will sing in red, orange, yellow and green, with different degrees of power, refuse to sing at all in blue, indigo or violet. Green silk will sing in red, but not in indigo. Musical sounds may now be formed by any radiant energy, whether by heat, light or actinism, from solids, liquids and gases, the power of the tones depending upon the porosity of these substances. Sonorousness is a universal property of matter, and it varies

with the ability of bodies to receive the radiant energy as an open sponge receives water. It is impossible to predict the results to which this knowledge will lead, not only as regards the nature of substances, colors and sounds, but also in the arrangements of civilized life. Coal gas, in common with iodine vapors, sings so lustily that its presence may readily be detected; hence, explosions from fire damp in mines may now be prevented.

HARMONIOUS LAW.

A MUSICAL composer is free, not because he respects no law, for he is bound to obey innumerable laws; but he is free because he perceives the necessity and advantages of conforming to these laws. The course of the planets, which apparently move so freely, is determined by immutable ordinances. Harmonious law orders all things; otherwise chaos would ensue, and discord unmusical would return once more. The musician, like the moralist, does not regard laws as keeping him in bondage, but as providing him with a free course. Neither should try to abolish laws, but fulfill them. The presence of the dominant seventh in the chord of nature seems to point to nature's self-evolution. It certainly gives a significant hint to the musician to modulate continuously into the sub-dominant. The tenth harmonic also, though in a lesser degree, points to modulations into the dominant. The harmonic scheme of the musician is thus seen to agree with natural law. His rhythmic formations are found to be in keeping with those of the animal economy. For, as we draw one breath for every four heart-beats, so do we seem to demand four bars of music to make one section. At least in marches, dances, &c., four bars make a rhythmic unit. These analogies point to the fact that mankind is subject to innumerable laws, the very existence of which is unrecognized.

MINOR TOPICS.

COMPOSERS of programme music often go beyond the limits of the permissible. The great temptation to which they are exposed is the seeking for truth of expression at the sacrifice of musical beauty. Liszt often exemplifies this in his effective but labored and unsatisfying productions. Programme music has its place, but it is to be wished that such music should merely deal with broad generalities rather than try to depict minor details, which, if interesting and necessary verbally, create laughter or disgust when their expression is attempted by music.

THE Richter concerts in London have called forth the highest encomiums from critics. The programmes have been of a most judicious length, only four pieces having been performed at the second concert. One critic says that "the perfection of Herr Richter towers above the perfection that one is accustomed to from day to day." Of course, the word perfection is but a relative term, yet in the greatest degree has Herr Richter displayed it. His interpretations of masterworks are unique, differing perceptibly from the conceptions of every other great conductor. It is to be wished that he would visit this country.

A NOVEL and perhaps not altogether unnecessary suggestion has been made by a London musical journal. It is that "vocalists should sing no song unless it be clearly stated on the title page that the performing right both of music and of words passes to the singer simultaneously with the purchase of his copy." If this idea were systematically carried out much trouble would be avoided, especially among the musical fraternity of London. In this city, the suggestion quoted above is practically in vogue, although the printed permission may be lacking on the published pieces; for composers are aware that, in order to secure a large sale for even a most successful ballad, to have it sung often is the very best thing.

E. H. TURPIN, in a recent issue of the London *Musical Standard*, advocates raising the social position of bandmasters. He says there is no great difficulty to be overcome of giving to the royal artillery bandmaster his proper rank of captain. The entire footing of British military musicians, he argues, requires radical change. The state recognizes for a cavalry regiment only fourteen musicians, and for a battalion of infantry a staff of some twenty-one players. The officers of the regiment are said to have to shoulder the greater part of the expenses of a band of really fair proportions.

THE revised version of the New Testament has given rise to much discussion everywhere. Musicians are now taking up the subject, because various expressions in Handel's oratorios are affected by the revision. The words of the choruses, "Hallelujah" and "Worthy is the Lamb," have been materially changed. In place of "for the Lord God omnipotent reigneth" the new version reads "for the

Lord our God, the almighty, reigneth." But very little, if any, real difference exists between the two expressions, and therefore the change is to be the more regretted, so far as it affects the grandest sacred compositions.

HERE is a "green" narration: In a small town in this country a society has been formed called "The Verdi Musical Association," numbering some seventy members. They dress from head to foot in "green." This, however, is not enough, for each one of these musicians has taken the name of "Verdi," being distinguished from each other only by numbers, thus "Verdi" 1, 2, 3, &c. The seats of the association are all covered with "green" tapestry, even to the outer door of the assembly room. But even this is not all. When a member of the association dies, he is dressed in the accustomed "green" clothes, placed in a "green" coffin, and has the following inscription engraved on his tombstone, surmounted by a weeping willow tree, "Here reposes 'Verdi' 1, 2, 3, &c. Truly a 'green' idea this, carried out in the most approved 'green' manner!

BRIEFS AND SEMI-BRIEFS.

....Cincinnati is wrestling with the movable Do.
....The Metropolitan Concert Hall is doing a fine business.
....The concerts on the iron pier near the Battery have become quite popular.
....Mahn's English Comic Opera Company was playing last week in Providence.
....The Acme "Olivette" Company sang last week in Boston. Thus far its tour has been quite successful.
....Concerts are to be given during the season at nearly all the prominent summer resorts by leading artists.
....Since Mr. Neuendorff took hold of the baton at Koster & Bial's Garden the concerts have been excellent.
....James Pearce, M. B., has returned to Christ Church, Fifth avenue, as organist, this being his ninth year in that position.
....At Koster & Bial's recently a serenade was played for the first time arranged for five violoncellos, double bass and kettle drum.
....Good music may be heard every afternoon and evening on the Iron Pier, and the place is one of the coolest resorts in the city on a warm day.
....The Crook Amateur Band Association, which plays on the Battery, includes forty amateurs and twelve paid musicians. It is conducted by George Wiegand.
....St. Louis is to have a new \$200,000 theatre. Manager Spalding is now perfecting his plans, and it is said the establishment will be second to none in the country.
....Nearly all the boxes at the Academy of Music have been sold to subscribers by Mr. Arment, Colonel Mapleson's agent in this city. Italian opera is likely to have a boom next season.
....Jean Wetherell, the husband of Emma Abbott, will this year be the manager of her company, which, by the way, is to be greatly strengthened. Two or three new operas are in preparation.
....A musical company, organized by J. C. Kenny, has been playing at the Pickwick Theatre, St. Louis. "The Spectre Night," "Charity Begins at Home," and "La Mascotte," were the operas represented.

....Emma Abbott at Richfield Springs has a silk and wool costume of pale blue, trimmed with gold, with shirrs and puffs, shirred belt, shirred apron and shirred sash. The gossips do not say whether or not she has shirred eggs for breakfast.

....The outdoor concerts by Gilmore's Band at Manhattan Beach are among the most enjoyable features of Coney Island. The talented leader has added many new pieces to his repertoire and never fails to give an entertainment that one remembers with pleasure.

....There is nothing like being well satisfied with one's self. If anyone doubts this let him go to the Metropolitan Garden and see Bial lead the Gerster Polka or some other selection which he has "made up himself." He beats time and the violin wonderfully.

....Rafael Joseffy, the well known pianist, is spending the summer with Samuel Sanford, also a well known pianist, although only an amateur, at the residence of the latter, in Bridgeport. During his next tour he will be under the management of Henry Wolfsohn.

....The Saalfeld summer concert combination includes the following artists: Signor Brignoli, Signor Ferranti, Mme. Carreno and Miss Barton (late of the Strakosch Opera Company). The troupe will visit most of the prominent watering places and the pleasure resorts of Canada.

....The veterans of the war of 1812 were present at the matinee which took place on July 4, by invitation of Colonel McCaull, at the Bijou Opera House. "The Mascotte" was given, and between the second and third acts Miss Howson and chorus sang "The Star Spangled Banner."

....A California critic in the *Argonaut* speaks of some seminary girls in an audience who heartily laughed with the French gentlemen when two questionable lines were sung in comic opera, while the French ladies blushed behind their fans; but

he excuses the girls, because probably they did not understand French.

....The following is a complete list of the rehearsals and concerts of the societies under the direction of Theodore Thomas for the season of 1881-82: November 2, Brooklyn Philharmonic rehearsal; November 11, New York Philharmonic rehearsal; November 12, New York Philharmonic concert; November 18, Brooklyn Philharmonic rehearsal; November 19, Brooklyn Philharmonic concert; December 7, Brooklyn Philharmonic rehearsal; December 9, New York Philharmonic rehearsal; December 10, New York Philharmonic concert; December 16, Brooklyn Philharmonic rehearsal; December 17, Brooklyn Philharmonic concert; January 11, Brooklyn Philharmonic rehearsal; January 13, New York Philharmonic rehearsal; January 14, New York Philharmonic concert; January 20, Brooklyn Philharmonic rehearsal; January 21, Brooklyn Philharmonic concert; January 27, New York Chorus Society rehearsal; January 28, New York Chorus Society first concert; February 8, Brooklyn Philharmonic rehearsal; February 10, New York Philharmonic rehearsal; February 11, New York Philharmonic concert; February 17, Brooklyn Philharmonic rehearsal; February 18, Brooklyn Philharmonic concert; March 8, Brooklyn Philharmonic rehearsal; March 10, New York Philharmonic rehearsal; March 11, New York Philharmonic concert; March 17, Brooklyn Philharmonic rehearsal; March 18, Brooklyn Philharmonic concert; April 12, Brooklyn Philharmonic rehearsal; April 14, New York Philharmonic rehearsal; April 15, New York Philharmonic concert; April 21, Brooklyn Philharmonic rehearsal; April 22, Brooklyn Philharmonic concert; April 24, New York Chorus Society second concert; April 25, New York Chorus Society rehearsal; May, first week, Music Festival.

....During the past week the citizens of Bridgeport have been treated to "Pinafore" again, most of the singers having been selected from its musical circles. The solo and chorus singing is said to have been of a superior order and in every way creditable to the ladies and gentlemen of the cast. The voices were young, fresh and, what is not always the case, in tune. The principals in the cast were Clara Swan (*Josephine*), Dora Schmidt (*Hebe*), Ida Haight (*Buttercup*), F. S. Hawley (*Sir Joseph Porter*), W. I. Swift (*Captain Corcoran*), F. W. Smith (*Ralph Rackstraw*), Joseph Hammond (*Boatswain*) and A. G. Sherlock (*Dick Deadeye*). Paul Sterling, the midshipmite, interpolated a rollicking sailor's song not in the original, and received a hearty encore. The audiences have been large and the success of the experiment so great that the company may hold together and repeat the operetta in the neighboring towns during the summer.

....Louis Maas has been chosen conductor of the Boston Philharmonic Society. Mr. Maas is a graduate of Leipsic and a thorough musician, his work, both as a pianist and a composer, showing this. It is believed that Mr. Maas will add to his reputation by his performance of his new duties. The dates for the Philharmonic concerts are as follows: November 10, December 1 and 22, January 12, February 2 and 23, March 16, April 13.

....The Saalfeld Concert Company, of which Brignoli, Ferranti and Mme. Carreno are the leading members, appeared on Monday evening at Hawe's Opera House, Bridgeport; Tuesday, July 12, New Haven, and on Wednesday, July 13, at New London. From thence they go to the principal suburban cities, summer resorts, watering places, &c. Signor D'Auria is the conductor.

....Letitia Louise Fritch, who left New York early in the year with Wilhelmj and Sternberg, as the soprano of that company, recently arrived in the city, after having spent several weeks at her St. Louis home. The engagement of this artist terminated in May in San Francisco, after a successful tour of the principal cities of the country.

....A troupe of wandering musicians in Paris sends a collector among the listeners, and while he carries a plate for the money in one hand he has his left hand closed over five flies, which are counted when the receipts are turned over. If one is gone he is suspected of having stolen some of the money.

CORRESPONDENTS' NOTES.

Correspondents will please continue to observe the rules heretofore given for the transmission of copy. Manuscript must be in our hands as early as usual.—ED.

BINGHAMTON, N. Y., July 5.—The pupils of St. Joseph's Academy, an institution of the Catholic Church, had a very successful commencement a few evenings ago. The music pupils are said to be successful in pleasing those before whom they played. The school, in all its departments, is a very excellent one. The commencement exercises of the Binghamton Institute were held quite recently, at which some very good music was performed by the pupils of the music department. The institute is popular, and was founded by Professor and Mrs. O. B. Bruce, now of Lynn, Mass. Mrs. Bruce is known the country over as a skillful musician and an estimable lady; her friends in Binghamton are legion. The prize speaking of students of the High School occurred on Monday evening, the 27th ult. A large and appreciative assemblage was present and listened with much interest to the dramatic, elocutionary and oratorical efforts by the speakers. The standard of excellence as shown by the pupils was very high most too much so to warrant awards to certain

pupils when all did so well; the adjudicators, however, made special awards. On Friday evening the graduating class of the above school held their commencement, which was a grand success. The music furnished at these exercises was lively and was performed by Deman's Orchestra, an excellent band of local musicians. An entertainment was given by the City Guard Band, at Lester Hall, on the evening of the 30th ult. A large audience packed the hall, which has a large seating capacity for a city of less than twenty thousand inhabitants. Miss Stoppard, soprano, sang, besides other pieces, a solo, "The Palace of the Kings," written by Theodora Lockwood of our city, who has received a fine cultivation of her voice, and who has also become a composer. Miss Holmes, a contralto, sang "The Pale, Pale Moon" and "The Land o' the Leal." The other musicians taking part were Miss Matteson (not a resident of the city); Wm. Peate, basso; Mr. Cary, tenor; and Mr. Mason. The pupils of Professor Benedict's music class gave a piano recital at the piano warerooms of Engelbrecht & Thomson, 18 Chenango street, on Thursday evening, June 30. Invitations had been issued to a large number of parents and friends of the pupils, and the large store was well filled with the invited company long before the time announced for the opening of the programme. The programme included works by Fr. von Suppé, Beethoven, Haydn, Robert Schumann, Chopin, Ardit, Clemens Schultze and others. The city papers speak well of the recital, as they always do of the recitals of good music teachers. *

CHICAGO, Ill., July 7.—The Sängerfest is at last at an end, and Chicago is again quiet. To return to the point at which my last letter closed, the matinée on Thursday afternoon was fairly well attended, although the house was by no means crowded. The programme was as follows: "Oberon," overture (Weber); "O lieb' so lang du lieben kannst," a chorus by the Cleveland Gesang-Verein, composed by W. Malmene, its director, a bright and interesting number, which was well performed; "Bravours Variations" for soprano, by Adam, sung by Mme. Leutner; flute obligato by Mr. Osterle. In this number Mme. Leutner was decidedly more at home than in the "Odysseus" music of the preceding evening, and made a profound impression by the beauty of her style and elegance of her execution. Her voice, too, seemed in better condition; yet even here it was evident that it had lost something of its old-time beauty and sympathetic quality. Next came Siegmund's glorious love song, "Winter Stürme wichen dem Wonne Mond," from the "Walküre." It was sung by Mr. Candidus in a delightful manner. His voice is very rich and full, with more smoothness than the average German tenor, and no lack of power. The singer delivered his music with rare artistic effect, and to say that his interpretation was eminently satisfactory is to award the highest praise. Liszt's symphonic poem, "Tasso," was splendidly played; but, of course, lost much of its effect from the great size of the auditorium. Owing to this cause the softer portions of the work were not wholly enjoyable, and even the climaxes lost something of their imposing character. Miss McCarty sang the cavatina, "Bel Raggio," from Rossini's "Semiramide," wholly *ad libitum* and with impure intonation, varying the time throughout for the sake of retaining every good tone and evidently demanding great skill and unwearied vigilance on the part of the conductor to keep the orchestra with her. From an artistic standpoint, this was one of the least satisfactory performances of the whole festival. The Cincinnati "Orpheus," under direction of its leader, C. Barus, sang a "Te Deum," by Haydn, in a smooth and pleasing manner. The composition sounds somewhat weak when compared with the other more modern works upon the programme. Still, the grace and elegance of the vocal writing, and the skillful interweaving of the parts, went far to make up for its lack of intensity of conception. Mme. Donald sang "Robert toi que j'aime," from Meyerbeer's "Roberto il Diavolo," but very unsatisfactorily. Neither conception nor execution were in accordance with established models or in the spirit of the work. Her medium notes lack power and fullness, but her upper tones are quite telling, and carry well even in so large a place. The remaining orchestral numbers were the "Scherzo" from the "Midsummer Night's Dream" and the overture to "William Tell," both very satisfactory. H. Lindau, of Cincinnati, sang the impressive Prayer from "Rienzi," and Mr. Benzing, also from Cincinnati, gave the aria, "Why do the nations rage," from the "Messiah." The evening concert was the best of the series. It opened with Wagner's "Kaisermarsch," the closing chorus of which was sung by the entire male chorus of the North American Sängerbund, numbering, according to the programme, 1,500 voices; but I hardly think there were more than 1,100 or 1,200 on the stage. I could not help contrasting the polyphonic accompaniment of this work with the bald homophony of the choruses of Rubinstein's "Tower of Babel," so recently given here. The orchestra was full of busy life and melodic design, and proved conclusively to my mind that the greatest choral effects are not to be obtained by a large chorus and orchestra screaming in reiterated chord masses. Mr. Candidus sang Mozart's "Masonic Cantata," a somewhat uninteresting work, very acceptably. Moehring's "Prayer Before the Battle" was certainly one of the most impressive numbers that I have ever heard. Though not great in its design, it was a work which showed musical capacity in every line, and its effect given by so large a body of

voices was simply stupendous. I have never heard climaxes so massive and impressive, and the first basses gave certain embellishments in their part with a perfection and unanimity that made them seem as if done by a single voice. It was unquestionably the grandest performance in the whole festival. Mme. Leutner sang the aria of the Queen of Night from "Zauberflöte" with superb execution, but her high F's were just a shade flat—a fact that may perhaps be accounted for when we remember the difference between the American and Continental pitch. She was warmly encored, and repeated the number. Miss Cary sang "Che farò," from Gluck's "Orpheus," in her usual splendid manner, and added another to her long line of brilliant successes. Bruch's "Salamis" proved to be a most interesting work, though not as effective (owing to greater intricacies) as the "Battle Prayer." The second part of the programme was devoted to the first part of Mendelssohn's "Elijah" by the Beethoven Society, of Chicago, and the Musical Society, of Milwaukee, under direction of Carl Wolfsohn. Coming after the gigantic effects of the full male chorus, it made little impression, and the "happy go lucky" style of singing afforded a curious contrast to the precision of the male chorus. A curious piece of musical misapprehension was the manner in which the double quartet, "For He shall give His angels charge," was performed. It was *waltzed* through in a most unbecoming manner. Mr. Candidus won new laurels by his singing. Mr. Whitney was less successful, owing to too rapid tempos. Mme. Leutner sang in a broad, dignified style, and Miss Cary did her work most acceptably. Miss Butler's singing was quite a surprise. This lady has a very light voice, but it carries remarkably well, so that she had no difficulty in filling the auditorium. The fourth concert (Friday afternoon) brought a mixed programme. It opened with Schumann's Symphony No. 2 in C Major, excellently played by the orchestra. Moehring's chorus, "Vorbei," received a poor interpretation—or, more accurately, no interpretation at all—at the hands of the Columbus Männerchor. Mr. Schultze sang an aria from "Stradella," at first his voice broke several times, but as he proceeded he warmed up to his work, and the close was more satisfactory, though the evident effort detracted from the enjoyment to be derived from this number when well sung. In the "Bolero," from the "Sicilian Vespers," Mme. Leutner did some splendid work, and was enthusiastically applauded. Mr. Breyschuck, of New York, gave a harp fantasia from Rossini's "Moise" with fine effect. Mr. Whitney sang "Qui sdegno" from the "Zauberflöte" in his usual artistic manner, though his voice seemed somewhat tired. Two male choruses, "Das Mädchen von Sorrent" (Schräder) and "Spring's Forebodings" (Kreutzer), were given by the Milwaukee Männerchor and Philadelphia Junger Männerchor respectively; Miss Cary sang "Awake, Saturnia" from Handel's "Semele," and the concert closed with the grand trio from "William Tell," sung by Messrs. Candidus, Remmert and Whitney in truly magnificent style. This was certainly the gem of the afternoon. Friday evening brought us the fifth concert, opening with "Brunnen Wunderbar," by Abt, dedicated to the N. A. Sängerbund. As a composition it is by no means remarkable, and derived its principal effect from the number of voices employed in its rendition. Mr. Candidus sang an aria from Weber's "Euryanthe" in a manner which emphasized the good impression already formed of his artistic abilities. The "Consecration of Solomon's Temple," for male chorus and baritone solo, the accompaniment of which was arranged for orchestra by Hans Balatka, is a comparatively simple work and somewhat old-fashioned in design and treatment, but proved extremely effective. The solo part intrusted to Mr. Remmert, was in good hands, and the singer made the most of it. Mme. Leutner gave an air and variations by Proch (the one expressly written for her). Her execution showed all the flexibility of her voice and her great powers of execution, but her intonation was not always pure, especially in the highest notes of her upper register. The "Scenes" from Frithjof by the Apollo Club of Chicago, under its leader, Mr. Tomlins, lost something in effectiveness from following so closely after the great male choruses, but what it lost in this respect, was more than compensated for by precision and beauty of tone. Decidedly it was the most artistic singing of the whole festival. Mr. Remmert sang the baritone solo, "Thou Mighty North" magnificently, and an encore was insisted upon. His interpretation was marked by deep feeling and the beauty and sympathy of his tones could hardly be surpassed. It was one of the great triumphs of the fest. Candidus' singing of Walther's Prize Song from the "Meistersinger" proved him to be perfectly at home in works of the Wagner School, and gave fresh proofs of his remarkable ability as an artist. Braun's chorus, "All Alone," was well sung by the Bund, but the work is weak and failed of making any impression. Mme. Donald sang "O mio Fernando" with no better success than in her previous efforts. M. W. Whitney sang "I'm a Roamer," from Mendelssohn's "Son and Stranger," in excellent style, but the number was too elaborate for the size of the place. The closing number was "Drusus' Death," by Reissmann, a work which by no means equaled the expectations which had been formed. Indeed, after a hearing it is difficult to see what peculiar merits, real or supposed, led to its selection for this occasion. As far as could be seen from a single hearing, it is merely a well constructed composition,

without a trace of real inspiration and with no brilliant climaxes or impressive contrasts. The soloists—Leutner, Candidus and Remmert—interpreted their parts in a manner deserving of high commendation. The programme for the Saturday matinée brought Litoff's "Robespierre" overture, Liszt's "Les Preludes," and a march from "L'Africaine," with vocal numbers—"Divinities du Styx" (Gluck), by Miss Cary; "Rolling in the foaming billows" (Haydn), by Mr. Whitney; "Pace, O mio Dio" (Verdi), by Mme. Donald, and "Il mio tesoro" (Mozart), by Mr. Lindau; none of which require especial mention, and a couple of choruses of no particular merit. The closing concert took place on Saturday evening. It opened with a Fest March by Lassen, beautiful in design and magnificently scored. This was followed by "Tremate, Empj," trio, by Beethoven, sung by Leutner, Candidus and Remmert. The third number was the "Vorspiel" and third scene from "Lohengrin," in which Leutner, Cary, Remmert, Whitney and Leivermann took the solos. The whole performance was most impressive, not exceeded by any that I have heard since it was my good fortune to be present at a performance of the same under Wagner's own baton, in the Berlin Opera House, some years ago. The second part was devoted to Beethoven's Choral Symphony, with Leutner, Cary, Candidus, Remmert, and the entire mixed chorus of the Sängerbund. The instrumental part was well if not excellently given, for the orchestra is certainly the best large orchestra that we have had here in many years, and plays with a precision quite unexpected, but the choral portion was less satisfactory. In no sense was the interpretation worthy to be called an ideal one. And let me here confess that in all my hearings of this work abroad I have never known a wholly acceptable performance, the difficulty of the music and the trying altitude at which much of it is written (for example, the long continued high f's for the chorus basses), incline me to the belief that no performance however excellent, can be wholly satisfactory, or avoid a somewhat screechy effect in many portions of the choral numbers. I am fully aware that this view is highly heretical—but it is, at least, honest, and the result of mature deliberation and much experience. On the whole, the Sängerfest has proved a much greater artistic success than was anticipated, a success which is largely due to the energy of Mr. Balatka and his co-laborers, aided by the earnest endeavors of soloists, chorus and orchestra.

FREDERIC GRANT GLEASON.

DETROIT, July 5.—Musical matters are at a standstill in this city. Mr. Hahn, one of our leading piano teachers, is gone north fishing. J. de Zielinski left last Sunday night, to be gone six weeks, Miss Mosher, the assistant organist, taking his place at the organ at St. John's Church. Mons. Mazur-ette, the solo pianist and composer, goes into the country for a few weeks, whence he promises to bring back a tone poem breathing of repose and simplicity as can be only experienced in rustic retreats. THE MUSICAL AND DRAMATIC COURIER issue of June 22 created a vast deal of interest in musical circles here, and what copies were to be had were sold out in less than an hour. Lyman Wheeler, of Boston, is in the city, with the view of giving lessons during his proposed stay of six weeks. From Mr. de Zielinski, Cora R. Miller's agent, I learn that this charming artiste has been engaged by the Mendelssohn Quintet Club, of Boston, now in California, to sail with them, August 27, for an extended concert tour in Australia. Her many friends and admirers here all join in wishing her a most successful trip. *

PORTSMOUTH, N. H., July 4.—The summer is nearly past, the harvest is hard upon us, and there appears little prospect that we shall be saved musically. Overcoats and wraps are abandoned temporarily, the mucous membrane of the violin, together with the linen of its votaries, submits to the inevitable effect of moist warmth, and retreats to the seashore. Open casements testify that inchoate vocalists and pianists are interrupted neither by the heat, the complaints of their neighbors, nor the fearful responsibility of defying nature in the face of sun spots, comets, earthquakes, *et id genus omne*, all of which goes to prove the super-eminence of the violin. The musical current of this old city has been scarcely ruffled in the last twenty years. The second Peace Jubilee temporarily attracted a few who were really interested in the choruses sung on that occasion, and for a time decent music held its own. This hopeful condition, however, subsided with the festival which begot it, and popular music (God save the mark!) has reigned ever since. Perhaps, as a faithful chronicler, I should mention an affair styled a "Convention," which observed its first anniversary last spring. The convention "convened" for the purpose of paying the bills, sitting in the parquet, and shouting at some of the "Messiah" choruses meanwhile. At the close the imported talent divided with the "managers" in the matter of spoils, as a reward for their wearisome and self-denying services. As a result of this inspired gathering, the local brethren of the convention organized themselves into a "music society" with the avowed intent of "continuing the exercises by singing"—what? The rest of the "Messiah"? The "Haymakers"! This, in defiance of Wendell Phillips' assertion that "an abuse once removed never reappears in history." Through the energy of Rev. C. A. Holbrook, rector of St. John's Church, in this city, and Albert R. Hatch, of the Vestry, in their capacity as trustees under the will of the late George M. March, the new Christ (Episcopal) Church, is well under

way; its completion within a year from date is already an accepted fact. Congdon, of your city, is the architect, as are also the building contractors. The structure (of which details hereafter) is to be in an eminent degree churchly, a fine organ is to be placed at the chancel end, and much speculation is indulged as to what will be the character of the music. Apropos of the corner stone of this church, which was appropriately laid on the 24th ult., the following items may not be uninteresting in the latitude of New York: "The anniversaries of St. John the Baptist and St. John the Evangelist always take place June 24." Again, in the same article: "Preliminary services were held in the ancient church (morning of June 24), when a special chorus furnished choice Easter music." Easter and the Holy Sts. John at the same service! *Ars longa, vita brevis.* The imported diva at the "South" (Unitarian) Church did quite as well on Trinity Sunday by presenting Gounod's "There is a green hill." What's the use of being confined to conventional rules? Nothing is billed for either of the theatres here. The "South" Church is experimenting (on Sundays) with sopranos from "abroad." With each applicant is heard the question, "What do you think?" and as regularly is heard the echo, "think." I am credibly informed that echo's advice is entertained until the matter of remuneration is mentioned, when the experiment is tried anew. I should imagine it would prove to be an excellent school for such of the music committee as were unfamiliar with the science of music. *Experientia docet*—sometimes. E. A. T.

RICHMOND, Va., July 9.—The "Pinafore" revival continues at Mozart Hall. On the 4th and 5th the Bernard-Richings Opera Company drew large and delighted audiences. There is no doubt that the people here are fond of "Pinafore." At the musicale of the Mozart Association, the following programme was given: "My New Maid," an operetta in one act, by Charles Lecocq, with Mrs. Richings Bernard as *Countess Grassrieters* and May Thomas as *Lady Lucy L'Estrange*; overture, "The Brewer of Preston" (Adam); "The Blind Beggars," one-act operetta (Offenbach), with Pierre Bernard as *Zachariah Morgan*, and Monte Walker as *Buffles*. B.

BRIEF PERSONAL MENTION.

ARCHER.—Frederic Archer, the organist, has gone to Europe for two or three months. He will return to this country in the fall.

AUER.—Leopold Auer, a violinist, who has recently been playing in London, is said to be possessed of remarkable talent. He can justly claim to be ranked a great performer.

BEDSMORE.—The death is announced of Mr. Bedsmore, for many years the esteemed organist of Lichfield Cathedral, England.

HATTON.—G. F. Hatton, a pupil of Hans von Bülow, appeared in London at a recent Richter concert. He played Weber's "Concertstück," but gave but little satisfaction to the intelligent audience present.

HENSCHL.—Georg Henschel, recently in this country, sang at a late Richter concert "Wotan's Abschied" and "Feuerzauber," from Wagner's "Die Walküre." He was heartily welcomed and applauded.

HUBERT.—Herr Hubert, a German, and hitherto teacher at the Moscow Conservatorium, has been chosen director there, in place of the lately deceased Nicolas Rubinstein.

LACHNER.—Franz Lachner, who recently entered upon his 78th year, has just finished a new "suite," which is said to be very beautiful by all who have heard it.

LEVY.—Levy's cornet playing at Brighton Beach is as highly enjoyed as usual. He retains the title of "King of cornet players."

MUSARD.—Musard, the founder of the Champ-Élysées and the celebrated "chef d'orchestre" and composer of dance music, is dead. It is said he was worth four million francs. He died at sea, on board the steamer which was carrying him from Algiers to Paris.

NIXON.—H. C. Nixon's duo sonata for piano and 'cello is a work of much interest and strength. It gained the prize recently awarded, under the umpireship of Sir Michael Costa, by Trinity College.

PATTI.—It is stated that dates have been made in Boston by the manager of Adelina Patti, and that she will surely be heard there in November.

PLANTÉ.—Francis Planté has been giving concerts in Paris with much success. He is reported to have made a great hit with Gottschalk's celebrated "Tarentelle."

PRAEGER.—Ferdinand Praeger, the composer and musical critic, has just completed a piano quartet. It contains some beautiful and powerful ideas.

RANDEGGER.—Signor Randegger has been chosen conductor of the Norwich Festival, England. He is an admirable musician and popular composer.

RUBINSTEIN.—The last season Rubinstein, it is reported, added to his exchequer the snug sum of \$100,000.

SPADER.—Miss Emily Spader has been added to the Brignoli-Ferranti Combination, which will shortly begin a summer tour under the management of Mr. Saalfeld.

WIENIAWSKI.—Joseph Wieniawski has been giving piano recitals in London at St. James' Hall. One of his recent programmes contained a sonata for piano and violoncello in E major, composed by himself. His playing is highly spoken of.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...An afternoon concert of unusual interest recently took place in London in aid of the "Henry Smart Memorial Fund." It was given at No. 44 Eaton square, by the kind permission of the Rev. A. W. Hamilton Gell, M. A., Mus. Bac. The following eminent organists took part: Dr. Bridge, of Westminster Abbey; W. de M. Sergison, of St. Peter's, Eaton square; E. H. Turpin, hon. sec. of the College of Organists and organist of St. George's, Bloomsbury; and Dr. Verrinder, of St. Michael's, Chester square. As an expression of the interest taken in the cause, too much weight cannot be attached to this event.

...In the University Church of St. Paul, Leipzig, an organ concert was recently given by J. G. Zahn, assisted by Fr. Marie Vieweg, violin, and the harpist Wenzel. The programme included: C Sharp Minor Fantaisie by Kiel and Fugal Prelude by Herzog; "Ave Maria," for female voices, with organ, by Brahms; "Prayer," for soli and female chorus, with organ, by Friedrich Richter; organ piece by Merkel; Andante for violin, by August Baune; Choral and Fugue, by Philip Wolfrum; 13th Psalm, for bass and organ, by Zahn; Prelude on a theme of Bach's, by Pappeitz; the 137th Psalm, for solo voice, female chorus, violin, harp and organ, by Liszt; and Fugue for organ, by Rheinberger.

...Best's recitals in St. George's Hall, Liverpool, have been and still continue to be a powerful means of educating the public to an appreciation of the great masterpieces; for, aside from the mere enjoyment attendant upon listening to a really excellent musical performance, the higher aim of educating the masses should be kept steadily in view. As has been asserted before in these columns, it is too much to expect that New York will follow the example of Liverpool and build a town hall belonging to the city, place therein a suitable instrument, and afterward engage and liberally pay a city organist. Such a state of things can only be brought about by an increased taste for the organ as a solo instrument and its musical literature; but it is to be feared that years will have to elapse before this becomes a fact. The activity in this direction still continues in England, for several concert hall organs have recently been erected there in various cities, and opened with much *clat*. In the future this country will go and do likewise.

...Churches all over the country are beginning to vote good round sums for organs. Pipe organ builders say that for half a dozen years business has not been so good as it now is and is likely to continue. "The good times," one of them said to the writer, "are now only beginning to affect organ builders. Contracts for organs will soon have to be refused, unless we can have our own time to build them in." An organ recently built for a church in England—St. Nicholas, Newcastle-on-Tyne—serves to prove that larger and better instruments are in constant demand there as here, for this instrument has two stops of 32 feet pitch in the pedals (one a reed); three stops of 16 feet on the great manual (one a reed); two stops of 16 feet on the swell organ (one a reed), and a 16 feet register on the choir manual. The vox humana is to be enclosed in the swell box as well as having a separate swell of its own. For a church instrument the above will be seen to surpass many concert instruments with regard to size and foundation registers. Every church here able to raise the necessary funds should go and do likewise.

FOREIGN NEWS IN BRIEF.

...La Gazette Musicale is giving a series of articles on the contents of the "Esposizione Industriale" at Milan. The celebrated wind-instrument makers of the Peletti firm contribute, it seems, a fair number of novel and admirably made instruments of the brass genus. ...A new operatic absurdity, written by J. T. Denny, and composed by Joseph Mortimer, has been produced in Brighton, England, under the management of R. H. Brookman. ...The reincorporation, with extended powers, of Trinity College, London, was duly completed on the 26th of May. ...Recently at Antwerp was produced a new oratorio, "Moyses op den Nijl" ("Moses on the Nile"), by M. Emile Wambach. A picked orchestra, a chorus numbering 700, and meritorious soloists executed this masterly work. ...Wagner, with his family has left Berlin and returned to Bayreuth. ...Karl Grammann's new opera "The Festival of St. Andrew" will be represented in the Dresden Court Theatre next season. ...At Frankfurt-on-Main, the heroic tenor of the opera house of that city, Herr König, has died after a long and painful affliction. The deceased, who was only thirty-five years of age, was an able artist, and won esteem as an amiable, cultivated man. ...L'Art Musical, one of the old musical journals of Paris, has passed from Mons. Escudier to Mons. Girard. ...The inauguration of the statues of Verdi and Bellini in the vestibule of the Scala will not take place until the coming autumn. ...At the Alhambra, Rome, in the autumn grand opera representations will be given. The ballets will be "Sieba" and "Pietro Micca," by Manzotti. ...Teresina Singer, as well as Pozzoni, gave a sum, the first of 100 francs, the second of 75 francs, to the Raimondi Society of Palermo, on the occa-

sion of their benefit at the Bellini Theatre there. ...The Municipal Theatre, of Nice, will be rebuilt on the site of the one lately burned down. This is the case of a theatre that will rise on a cemetery.

Chicago Saengerfest.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, Ill., July 2, 1881.

NOW, at last, after a long series of preparations and rehearsals, of goings and comings, and newspaper puffing and criticism, the twenty-second Saengerfest of the N. A. Sängerbund, has come and passed with all its glory and magnificence. From early on Monday morning until late on Wednesday afternoon the delegations from east and west kept pouring in, with music and banners, and heralded wherever they passed by loud and hearty applause.

Each delegation as it arrived was escorted from the train by the mounted Reception Committee to the Exposition Building, where it was taken in hand by the Refreshment Committee, treated and "speechified," and sent rejoicing to its "Haupt Quartier."

Those of the visitors who have never before seen our city, have visited it at an auspicious moment, and met it, as it were, in its holiday attire. Bunting, flowers, evergreens, and "Papiöflora" abound in every square, while North Clarke street is decked like a triumphal way. The Exposition Building is decorated with the most tasteful emblematic designs, and here, as elsewhere throughout the city, appropriate quotations, from the noble German poets, speak words of welcome, congratulation, or suggestion; while the approaches on Michigan avenue and Adams street, are garlanded and pillared for the distance of a square in either direction, the pillars bearing shields with the names alternately of participating societies and honored German composers.

In the hall the Bund was welcomed by appropriate speeches from Louis Wahl and Mayor Harrison. The former called forth a great deal of applause by the telling phrase, "Let us have more music, fewer prisons; more musicians, fewer police," while at the mere allusion to Professor Balatka the applause was deafening. Carter Harrison also elicited right noble applause in his glowing tribute to the Germans of America, who have introduced the benign goddess of music into our hearts and homes.

The following is a list of the participating societies: Chicago Festival Chorus, Hans Balatka conductor, 400 voices, mixed; Milwaukee Musical Society, Eugene Luening conductor, 115 voices, mixed; Cincinnati "Orpheus," Carl Barus conductor, 100 voices, mixed; Chicago Orpheus Männerchor, Gustav Ehrhorn conductor, 51 voices; Germania, Hans Balatka conductor, 53 voices; Teutonia Männerchor, Gustav Ehrhorn conductor, 25 voices; Gesangverein "Frohsinn," F. H. Hesse conductor, 34 voices; Alemannia Männerchor, Ernst Heinze conductor, 20 voices; Sennefelder Liederkranz, Ad. Rosenbecker conductor, 34 voices; Freier Sängerbund, Ernst Heinze conductor, 24 voices; Liederkranz Eintracht, B. L. Roos conductor, 29 voices; Concordia Männerchor, B. L. Roos conductor, 19 voices; North Chicago Männerchor, 17 voices; Schiller Liedertafel, F. H. Hesse conductor, 15 voices; Schweizer Männerchor, A. Bucher president, 20 voices; South Side Liederkranz, Gustav Ehrhorn conductor, 24 voices; Harmonie, B. L. Roos conductor, 18 voices; St. Louis—Socialer Sängerkor, A. Wilhart conductor, 57 voices; Freier Männerchor, F. Partenheimer conductor, 30 voices; Orpheus Sängerbund, Richard Poppen conductor, 40 voices; North St. Louis Bundeschor, Louis Dahmen conductor, 82 voices; Rock Spring Sängerbund, Chas. May conductor, 23 voices; Apollo Gesangverein, Fred. Partenheimer conductor, 18 voices; Männerchor des Hermann's Söhne, 30 voices; Cleveland—Cleveland Gesangverein, A. Malmene conductor, 45 voices; Gesangverein Harmonie, C. R. Möller conductor, 25 voices; Orpheus, R. E. Hennings conductor, 18 voices; Gesangverein Frohsinn, C. R. Möller conductor, 40 voices; Cincinnati—A. P. A. Männerchor, Jno. Wellingshorst secretary, 25 voices; Concordia Männerchor, Theo. Meyder conductor, 15 voices; Germania Männerchor, Wm. Ekert conductor, 46 voices; Odd Fellows' Sängerkor, Theo. Burk conductor, 24 voices; Schweizer Männerchor, Herm. Gerold president and conductor, 15 voices; Druiden Sängerkor, Karl Barus conductor, 28 voices; Harugari Männerchor, Wm. Wallbrecht secretary, 33 voices; Harmonia Männerchor, Jno. Kämmeron secretary, 16 voices; Buffalo—Buffalo Liedertafel, Jos. Mishka conductor, 31 voices; Deutscher Sängerbund, Fr. Federlein conductor, 28 voices; Columbus, Ohio—Columbus Liederkranz, Professor Herm. Eckhardt conductor, 20 voices; Columbus Männerchor, Carl Schoppelrei conductor, 24 voices; Philadelphia Junger Männerchor, Carl Gärtner conductor, 85 voices; Sängerbund, Wilhelm Kuenzel conductor, 22 voices; Fort Wayne, Ind.—Arion, Aug. Scheuffler conductor, 19 voices; Pekin, Ill.—Männerchor "Frohsinn," Aug. Steiger conductor, 13 voices; Dayton, Ohio—Harmonics, 18 voices; Bloomington, Ill.—Bloomington Männerchor, H. P. Seibel conductor, 13 voices; Richmond, Ind.—Beethoven Liederkranz, Albert H. Moorhead conductor, 28 voices, besides many others not enumerated.

Your musical correspondent will have given a review of the programme and performances; but it remains to be said

that the acoustic arrangements were sadly bungled—a most disastrous fact, when it is known that the sweet melodious voice of Candidus was utterly confounded and lost half of its effect. It would have been easy for the management to have closed the open spaces north and south above the galleries and stage, which would have saved much, while, I think, no one ever before heard of rendering such performances in such a hall without some sort of a sounding board. But in place of it there was a not conspicuously tasteful draping of flags occupying its place. Thomas, who opens on the 11th, knows better how to arrange things, and I am sure the difference will be marked. But for the results the N. A. Sängerbund can heartily congratulate itself upon the success of its labors, and Professor Balatka deserves all the encomiums that can be showered upon him for his successful toils in this affair. Whether the fest has been or not a pecuniary success matters but little; it is the example and the culture that we want. Two or three more such successes with such programmes, and our German fellow citizens may claim the laurels for having revolutionized the country. That such entertainments can succeed side by side with the eager competition of business life in our great American cities, shows that we have progressed a long way since the Puritanical days of psalm singing, when "worldlie musick" was denounced as a "snare of the evil one." As long as we can appreciate and encourage music of this kind, in spite of "Pinafore," "Billie Taylor," *et al.*, we may be sure that we are not retrograding. It has been said by some one that he who makes the music of a nation controls its destiny, and, if the proposition be a true one, it looks as if the Germans were going to have a large share in forming the future of America; for their music has taken a hold deep and abiding as our sympathies. The next festival is fixed for Buffalo, two years hence; and if the advance and improvement are as clearly marked as in this one, it will certainly be a momentous occasion.

But if a German Sängerbund, why not an American vocal union? We have soloists, good and bad, in plenty, and individual societies by the score; but the spirit of unity is wanting, and I venture to say that even Thomas or Damosch, indefatigable as they are, could not collect in all our land, excluding the Germans, a chorus like that which has sung before us during the present week.

The American societies which took part distinguished themselves as much or more than any single German society; but there is no sympathy or unity among them. May we not hope to see ere long a truly American vocal union? It is to be hoped that the spirit of emulation will work this effect, and, when it does, then may the "hills clap their hands and the mountains rejoice."

G. B. H.

Music at Coney Island.

LAST year Adolph Neuendorff swayed the baton at Brighton Beach, and gave performances which were both enjoyable and successful every way. This year Luciano Conterno is the master musical spirit there, and contrives, with the help of the renowned cornetist Levy, to entertain the crowds of people who flock to that delightful part of the island. The afternoon concert is given between the hours of four and six; the evening concert between eight and ten.

Tuesday, July 5, offered a pleasant trip to the writer, as much on account of the beauty of the day as the non-crowded state of the island, the day before (July 4) having, according to report, brought out the immense sea of human souls. Mr. Conterno's players are dressed in a rather clumsy uniform, and do not make the most attractive appearance, especially on a hot summer's day. Altogether, however, with the exception of a certain brassiness of tone in general *ensemble*, and here and there uncertainty of intonation, Mr. Conterno's present organization plays well and creates quite a favorable impression. In the accompaniments to Levy's solos more refinement of tone might well be employed, as well as greater softness in sustained passages, a characteristic not easily acquired by ordinary brass bands.

The two programmes for July 5 contained works of a light character, and yet, upon the whole, not too popular. The afternoon performance contained an overture to "Ione," by Petrella; a waltz "Toujours et Encore," by Lamothe, &c.; beside the usual two cornet solos. The evening programme brought forth Suppé's "March" from "Fatinitza," Amber's overture "Le Serment," Reissiger's overture "Die Felsenmühle" a selection from Gounod's "Romeo e Giulietta," &c., as well as the inevitable two cornet show pieces.

Of course, Levy's solos were noisily applauded and redemanded. It need only be said that he executed them with his accustomed taste and refinement. Levy divests the cornet of the blatant quality it naturally has—at least, as much as can be done. His expression equals his technique, and thus he pleases the sentimental as well as those who only care to be astonished.

In "waltzes" the band seemed to lack the certain undulating sensuous motion which is necessary to make the interpretation of such works a success. In March tempos, save in passages where noise and coarseness prevailed, Mr. Conterno's band made a good effect, and displayed prominently its best qualities. It is an organization that can be listened to with pleasure by the majority of ordinary music lovers.

Next week, perhaps, some other band will offer charms enough for another trip to the island to be undertaken.



NEW YORK, SATURDAY, JULY 16, 1881.

RAYMOND WANTING A NEW PLAY.

IT is not exactly gratifying to find any man or his play rejected; but it is encouraging to learn that one's opinions upon dramatic matters receive indorsement from the public, even when they are not fashionable. When John T. Raymond opened his season with "Fresh, the American," THE COURIER was one of very few critical authorities that frankly declared it to be not only rubbish, but rubbish of a kind that seekers after amusement, pure and simple and independent of motive, would not tolerate. It had considerable success in New York (thanks to the industry and ingenuity of Mr. Abbey); and in cities adjacent, where the influence of New York newspapers is felt, it was fairly well supported. But Mr. Raymond was of necessity forced by his orbit into regions of the country which are not habitually dominated by alien opinions. The free West habitually forms its own estimate of an actor's capability and the value of a play. It has not given Mr. Raymond that support which for some undiscovered reason he anticipated. When he first appeared in "Colonel Sellers," he was everywhere received most heartily, and for several seasons enjoyed the heartiest popularity. "Risks" proved worthless, and "Fresh" has been no better. Mr. Raymond is now awaiting the appearance of a new and good play. He will do well to adhere rather more closely to the legitimate, and retain as little of the farcical element in his pieces as possible. Very little of it goes a long way. As a matter of fact he has not much time in which to make a choice, but he ought to be careful. He is undoubtedly beset with offers; and as his future success depends largely upon the selection of a comedy now, he would do well to give his whole time to the matter. It would be well, moreover, to trust some other judgment beside his own. There was a great deal more of Mark Twain than of John T. Raymond in his first hit, and the abundance of the latter in succeeding pieces did little to help them.

SWARMS OF COMBINATIONS.

THE sanguine nature of the American theatrical person is almost laughable. The fortunes that were made last season by stars and combinations would, if aggregated, pay off the national debts of the United States and England and leave a handsome sum nearly equal to the war indemnity exacted of France. That is to say, if the claims of gentlemen, more or less out at elbows, are to be trusted. If these economic persons are strictly trustworthy, not more than three organizations failed to clear \$60,000 each last season. A few scores of artists—some of them ladies and gentlemen of real merit—were saved tiresome journeys on foot by resort to stratagems of various orders, it is true; but by some extraordinary interposition of Providence, those companies which held out to the end realized almost extravagant profits, even when viewed from the managerial standpoint.

Probably it is this fabulous success that explains the activity now observable in Union Square. The alternation of ethereal mildness with summer heat may account for the crowds at the Bijou, Madison Square and Fourteenth Street theatres; but something else must be held accountable for the buzziness, so to put it, in the neighborhood of the rialto. Everybody seems to be so full of it that nobody has time to deal in generalities. The journalist who lounges round among members of the profession in search of information, gets it in a way he is not accustomed to. Instead of learning from each man addressed the business of the rest of the theatrical world, he is informed only about what this particular person expects to make. If one hundredth part of the dreams indulged in are realized, the combined wealth of Mackey, Gould and Vanderbilt will be more than surpassed by the net profits of the theatrical adventurers who are going on the road next season. It is a little early yet to tabulate them, even if we had the space; but it is safe to say that, so far from a realization of the belief expressed last spring that managers would be satisfied to try what stock companies would do, the indications now are that there will be more than ever.

As far as the metropolitan theatres are concerned all dates are filled in the first class houses, except at Daly's, and this thrifty manager, with only two weeks to offer,

early in the fall, while his own company is abroad, is so beset by combinations that he can name his own terms. What this rush is based upon it is not easy to see; at all events, the claims put forward do not appear to be adequate.

It is held that since last year, with an indifferent condition of the public purse and a winter which made transportation difficult and expensive and theatre going rather an exception than a rule in the second class cities and smaller towns, evidences of a demand for dramatic amusements to an unusual extent were discoverable, and the determination to strike while the iron is hot has led to this unlooked for outbreak of enterprise. It may be that the theatrical people are right in their enthusiastic expectations, but on the other hand they may be wrong. If they are wrong—even a hair's breadth out—in their calculations, we shall hear of more disasters in the amusement world by March than anybody ever dreamed of in a theatrical walking match from Omaha to New York. Without wishing any bitter or even unpleasant experience to the sanguine hundreds who will by September be putting their fortune to the test, it cannot but be observed that wholesale disasters will bring about a reform and a return to the legitimate methods of ten or rather twenty-five years ago. Without any artists or any dramatic literature worthy the name, we might just as well close the theatres, so far as satisfaction of the higher tastes are concerned.

A NOBLE WIFE, MOTHER AND FRIEND.

THE country at large has recently received some excellent lessons in the circumstances which have narrowly bordered on a national tragedy. It has learned from its Chief Magistrate what fortitude in extreme peril is and how instantly the characteristics of a superb manhood are recognized. The country has, in fact, had a liberal education in a week's compass. But nothing in this lesson has been so incomparably beautiful as the picture that has been presented to it of wifely devotion. If the stricken President of the United States has set an example of virile courage accompanied by the most child-like docility, calm intelligence and imperturbable resolution, Mrs. Garfield has proved herself a fitting mate. What tears and tremors, what passion of grief and prayerful agony have been hers, no living soul can tell. To the world she has been a calm, unflinching wife; to her illustrious husband a ministering angel indeed. Just emerged herself from the shadow of the grave, she has hovered around his bed of pain, scattering it with the incense which, in the paradise she so nearly gained, is, of all tributes to Infinite love, the most acceptable—conjugal love. It is often said of us that an unrestricted ballot cannot choose a representative above the average of the mass. It will not be said again, so long as the courage of James A. Garfield and the exquisite devotion and almost superhuman faith of Lucretia Garfield are remembered in history.

We turn from this bed of affliction, made radiant by virtues too seldom recognized, to note calamities less famous, yet not less deplorable nor less keen to those upon whom they fall. THE MUSICAL AND DRAMATIC COURIER has many times referred to a gentleman who occupies toward the stage of the United States a position that is almost unique. Leonard Grover, as the *entrepreneur* of German opera in this country, the discoverer of lyric excellence where it was not dreamed of, the author of the best farce comedies of the day, "Our Boarding House" and "My Son-in-Law"—not to mention other plays,—the clever, polished comedian, and the most generous and amiable of the many generous and amiable members of the profession of actors, has within a few days met with a loss such as General Garfield escaped only a few weeks ago—the loss of his wife. Mrs. Grover, after months of suffering and many years of affectionate union with one of the brightest of American gentlemen, has ended her anguish with her life, leaving two bright sons and their father to mourn a loss which they only could fully understand.

It is the pride of woman at her best that she affects the world for good insensibly. The self-reliant, honorable, straightforward man, whom the world respects, owes to his mother the virtues that have won the world's renown. Can the reader picture to himself a Carlyle, without forming a figure of that lovely, long-suffering "Jeannie" whom he has embalmed in his "Reminiscences," or think of Beaconsfield apart from his wife, or even Napoleon without a sigh for Josephine? Mrs. Leonard Grover was not the wife of an emperor in letters or politics, but she was the kindly, patient, thoughtful, brilliant wife of a brilliant and often erratic genius, and she discharged her duty to her family and to society with a large generosity and patient forbearance that were to the onlooker most touching and most wifely. Born

and bred a Southerner, she was always a type of that magnificent hospitality, which is essentially the noblest trait of our reconciled fellow countrymen; admirably educated and accomplished, there was no enterprise in the æsthetic world that she could not most intelligently consider; gracious in her manner and graceful in her utterances, she presided at her table with a *verve* and sprightliness to which dignity was never sacrificed. To the younger members of her own sex she was a thoughtful, affectionate and considerate friend, and many a bright young man who has made his mark in letters or on the stage has Mrs. Grover to thank for a kindly, domestic view of his own shortcomings and for encouragement and assistance in his work. It is hard to think of woman in a nobler rôle than that of pacificator and encourager, and to the gentle counsel of this lovely character many a dashing, reckless young fellow owes the happiness of his household to-day. Grieved and saddened as her two sons must be at her decease, which they could not but have expected, they have this glory in common, that they mourn a perfect mother.

Mrs. Grover was never a member of the theatrical profession to the extent of appearing herself upon the stage, but almost every other member of her family has made a distinct mark upon it. Colonel Sinn, her brother, stands in the foremost rank of theatrical managers and is the proprietor of the Park Theatre in Brooklyn. Leonard Grover, Jr., her eldest son, has already made his mark as a light comedian; his brother, William, has played with considerable success. Jay Rial and Mrs. Rial, relatives of Mr. Grover, have for some seasons past been winning golden opinions; her sorrowing husband, Leonard Grover, is a power upon the stage, and a genius of whom it may be said without flattery that, while he can number friends where men of his genius usually count enemies, so long as he lives the stage may be prepared for some daring and original "scheme" that will revolutionize it. To him, of course, the world will never again look quite as it did before. Henceforth he must work alone and for himself. His best friend and counselor has gone.

A SEASON OF TRASH AND TRAGEDY.

NEXT season promises to be one of a peculiar character in the theatrical world. Farce comedy has had its day and has played itself out with natural rapidity. Such flimsy material as composed it could hardly be expected to possess permanence, and it has already outlived two or three seasons. Hereafter, stars will insist upon having something like weight and plot in their plays. Mr. Grover's new piece for poor Ada Gilman seems to be about the measure of next season's comedy drama.

The great division will be between Shakespearean drama and musical comedy or opera. The list of legitimate stars threatens to be very large. Booth, Barrett and McCullough will be reinforced by the famous Italian and rival of Salvini, namely Rossi. Keene, Fred Ward and Frank Mayo are all going to give blank verse a whirl, and two or three others have determined to fall back upon the immortal bard. The fact is becoming apparent now, as THE COURIER predicted it would some time since, that the men who filled their theatres by adapting French and English plays succeeded in killing off an American dramatic literature. Now, when the European field has been cropped to barrenness, they turn to their own authors for plays, to find that only those whose works are worthless and who have become known by puffery, and not by merit, remain in the business. The others have gone out of it; they have been literally forced out of it. It has not paid them to remain, poor fellows, and they are now so comfortably and prosperously engaged in other pursuits that they cannot be tempted back. An author's share in the profits of a successful play has always been preposterously small, and the ablest of them have foregone play writing. Enthusiasm has been crushed out of them, and only the hucksters and hack writers, who cannot gain a living otherwise, continue to keep themselves out of the poorhouse by dramatic work. There are exceptions, and one or two reputable authors have something new for next season; but the rush of new stars is so great that even the rubbish will not go round, and those who can read blank verse, without provoking the gallery to laughter, have gone back to Shakespeare.

Comic opera will be prevalent throughout the season. The Bijou people have an arrangement with Audran for all his latest works, the success of "Olivette" and "La Mascotte" having clearly proved the adaptability of the house for this sort of representation. Comley & Barton have taken the Fifth Avenue for twenty weeks, with the privilege of extension, and have engaged Alfred Cellier as the musical director. They are going in heavily for music of the light and airy variety. "Patience," the æsthetic satire, begins the season at the Standard, and will give place to a new piece by Solomon, composer of

"Billee Taylor." Even John A. Stevens has abandoned his incognito and has purchased an original comic opera, entitled "The Twelve Jolly Bachelors." The mania for home-made opera, such as Charles Brown had so badly, has not reached a popular climax yet. Among other victims of the disorder is a John B. Grant, who has a two-act composition on hand, which will be let off upon the New York public before winter sets in. Indeed, all over the country there seems to be a premonition that the era of worthless prose farce comedies will be succeeded by one of worse musical rubbish. Even Ben Wolff, author of the "Mighty Dollar," who ought to know better, is at work on a "musical comedy" of some sort.

COMBINATIONS AND MONOPOLIES.

IT seems as though, after all, we were not to get out of the combination business this season as easily as was thought some time ago, if indeed that desirable exodus is to take place at all within the next year or so. The record of stock companies forming outside of New York bears but an insignificant proportion to the promise that was given at the close of last season. Then anticipation ran high. It was believed and hoped that the public had grown sick of the class and character of performance given by the great majority of combinations, and would give something like steady support and encouragement to the schemes of managers who had determined to go back to the good old days when the company of a theatre was as much an institution as its decoration or even its name.

These hopes have proved fallacious and delusive. In Boston, Chicago and San Francisco, managers are still to be found who believe that a good stock company will prove popular, but elsewhere no thought of such a risk is seriously entertained. It is even questionable whether before the season opens these rash innovators or conservatives will not repent and fall in with the general movement.

The desire for novelty is about the only rational plea that the public can put forward in support of the combination system. New faces as well as new pieces are in constant demand, and this demand the combination system certainly supplies, although the excellence of the company may be far below what it ought to be. However this may be, the opportunity of the manager is already very greatly diminished. Organization, even among the combinations, has taken place, and then tendency toward mammoth enterprises is not one whit diminished.

Last season the manager of a theatre and the guiding intelligence of a combination were in constant communication. The one corresponded with the other in such a way that dates were arranged all round. The manager of a theatre made out his contract with forty traveling companies for a week each. The manager of each company arranged with the managers of forty theatres, with each of whom he would spend a week of the season. The plan was mutually profitable and mutually satisfactory.

Nevertheless, it was clumsy. There is no mistake about it. The mail bags were swollen with correspondence and the telegraph companies found their business augmented. The friction between the various individuals and the loss of power in money were undeniably great. It then occurred to two enterprising young men to change the face of this relation. They secured, first of all, a route, which meant a certain number of theatres in a line, and guaranteed to each company they made terms with an engagement of from four to forty weeks. They made a corner in theatres along certain routes, to begin with, and then perfected their plan by forcing a corner in attractions. One firm has secured all the theatres it could lay hands on, and traveling companies which desired to make a series of dates found many ready at hand who were willing to go into the mutual pool business and take the chances. Not only had these speculative lessees the management of a large number of houses, but of a large number of combinations as well.

The plan, after all, is but an elaboration and extension of Haverly's scheme. He has leased a theatre in almost every considerable city; these men have gone beyond him and have leased all the playhouses they could get. Haverly had to depend upon chance engagements; these men have skillfully arranged their campaign so as to assign a given number of companies to a corresponding number of theatres in a series of permutations such that, for the whole season, a constant change on both sides must occur. The combination system has not only become organized, but the unwelcome signs of the monopoly have been detected even in amusements.

....The Opera House at San Jose, Cal., was destroyed by fire on last Tuesday. The loss is \$40,000. The origin of the fire is unknown.

SOCK AND BUSKIN.

....Only two theatres are open in Boston. The gardens and halls, however, are said to be well patronized.

....Bang's Opera House at Kinzua Junction, six miles southeast of Bradford, Pa., was burned on July 4. Loss, \$3,000.

....Nellie Morant's success in the character part of *Estelle* in "The Professor," now being played at the Madison Square Theatre, has induced the management to make a year's engagement with her from October 1.

...."After the Opera" will be produced under the management of Robert Spiller at the Park Theatre, Boston, on August 22. The company is composed of Agnes Booth, Estelle Mortimer, Louisa Morse, George Holland, Edward Marble, E. M. Holland, George Parkes and W. S. Harkins.

....The Grand Opera House at Fort Wayne, Ind., was burned last Wednesday. Loss, \$10,000, insured for \$8,000. The fire originated in a building adjoining, by a rocket being thrown through a window into rags and inflammable material by accident. The Opera House was owned by J. B. White.

....The idea has been suggested and meets with general favor among the leading actors who are now "off duty" to give a monster dramatic entertainment in New York and contribute the results to the fund that is being raised for Mrs. Garfield. The dramatic profession is always prompt in measures of this kind, and the only way of joining in a great demonstration is that which has been named.

...."The World" will be produced at McVicker's Theatre, Chicago, on August 1, under the management of Brooks & Dickson, who have expended a large sum on the scenic and mechanical effects, with the view of making the piece a great success. The same firm will also have on the road the following attractions: Genevieve Ward in "Forget Me Not," Alice Dunning Lingard in *Neilson's*, N. C. Goodwin, Jr., in Gunter's "D. A. M.," John T. Raymond in "Fresh," the Vokes Family, Jeffreys Lewis in "Two Nights in Rome," Professor Hermann, the magician, and Brooks, Dickson and Clapham Minstrels.

....Bartley Campbell sailed from Queenstown on July 7. A note from him, dated in Paris, says that, "theatrically speaking, London has nothing to offer the American market this season, except 'Michael Strogoff.'" He adds that the Parisian managers do not mount their plays better than is done at the Union Square, although the acting and minor details indicate much care. Mr. Campbell has arranged with A. M. Palmer for a new society play for the Union Square Theatre, which is to be delivered early in September, the scenes of which are located both in America and Europe. "The Galley Slave," under the title of "No Escape," will be produced at the Princess Theatre, London, in the fall. "My Geraldine" is also to have a show, under the management of Wilson Barrett, who has already done much in the way of introducing American authors to the English public.

....Fred. Maeder is engaged in writing a play for J. H. Meade, the well known manager, who in turn has engaged for the principal part Mr. Max Fehrmann, a German comedian who came to this country several years ago and who at present is the musical director of the Soldiers' Home, in Dayton, Ohio. In addition to his ability to play on every instrument he is said to possess a voice of exceptionally wide range, singing bass or soprano with equal ease. The purpose of the drama, the name of which is "Uncle Isaacs," is to represent the Jewish character as it is found in everyday life, without burlesque or exaggeration—the educated and refined, though shrewd type of his race. The company is now being organized and will make its first appearance at the Soldiers' Home, in Dayton, on August 6. The regular season will begin at Pike's Opera House, on August 22, after which the company will move toward San Francisco, playing *en route* in the principal Western cities and towns.

CORRESPONDENTS' NOTES.

Correspondents will please continue to observe the rules heretofore given for the transmission of copy. Manuscript must be in our hands as early as usual.—Ed.

CHICAGO, July 7.—As the summer advances, amusements are rapidly falling off. McVicker's had dwindled down to legerdemain, and the Sangerfest concluded the season, and now the house is closed "until further notice." But the management has served the city well during the season past. Probably no theatre in the country has treated its patrons better. Here in succession have appeared Bernhardt, Salvini, Lotta, Coudock, Ambre and Tournie, Hess Company, and many others. They have given us everything new, while the standard chosen for other selections has been notably high, consequently the house merits its success. It already promises much during the coming winter to merit the appreciation with which it is regarded. Hooley's Theatre during this and last week has been occupied by Augustin Daly and his brilliant company, first with "Needles and Pins" and now with "Cinderella at School." This juxtaposition of the two pieces forces a comparison which must damage the latter. In "Needles and Pins," Mr. Daly gave us a really well set and finely finished piece, while "Cinderella at School" is, to say the best of it, only a funny but patent plagiarism. The piece, of course, is but a thin rosary of semi-slange songs strung upon an old, old plot, worn threadbare half a century

ago (or less) by Mrs. John Drew & Co.; but "the art, my boy, the art is everything!" and it is only the artful variety in this that saves the play. As for the rendition, aside from the *Syntax* of Mr. Lewis, who is always good; the *Lord Lawton* of Mr. Leclercq, a neat piece of eccentric character acting, and the *Psyche Persimmons* of Ada Behan, the setting and acting in the piece are unpardonably slouchy and weak, while the singing is, as Mantilini would put it, "one horrid demnition grind." Certainly if the Daly Company can act they cannot sing; and, if they must play musical pieces, the manager ought to get either "supes" that can sing or musical boxes that can keep on a tune, to bridge over the dangerous parts. The orchestra, too, needs to have a few lessons in the object of an accompaniment as an emotional setting or reflex of words or dialogue; it wants to do too much, and consequently drowns the voices of the singers, which, being out of tune, makes the discord so much more disagreeable. An agreeable feature, however, appears in the novel and striking xylophone concert, introduced in scene 3 of the first act, and the bright, pretty girls who figure in it cannot be too highly complimented upon their perfect drill and graceful deportment. The houses, on the average, are more than fair, which is saying much for the piece, as Chicago is a "show town" and the birthplace of the famous Church Choir Pinafore Troupe, and should know what is what in this line. Next week those of us who cannot go to Saratoga are to have "Saratoga" brought to us on this stage (!). At the Grand Opera House Tony Pastor is playing a large specialty combination, to be followed next week by O'Neill and the talented company with him in the "Romance of a Poor Young Man." At Sprague's Olympic Theatre "The Spectre Hand." The Sängerbund picnic to Wright's Grove last Sunday was the largest ever had in this city, more than 20,000 persons having attended. *Apropos* of James O'Neill, it is told that, since playing in San Francisco the rôle of *Jesus Christ*, he has forgotten his real name, and insists on being called Jesus!

G. B. H.

DAYTON, O., July 6.—Memorial Hall, Soldiers' Home. —The company, under the able and efficient management of Burton Adams, has been doing some excellent work since the opening of the season on June 1, and the programme last week was—June 27, "Married Life;" 29, "Dora and Sarah's Young Man;" 30, "Solon Shingle" and "Object of Interest," and on Saturday evening, July 2, "A Scrap of Paper." Owing to the unfavorable condition of the President, the Saturday performance was stopped, and on the 4th there was no performance of any kind, and so there is no programme for this week. The management deserves great credit for the manner in which it mounts the pieces, as the stage settings are as fine as any outside of New York or Chicago. Music Hall, Manager Chas. S. Mead.—This hall will receive a thorough overhauling this summer, to be ready when the season opens early in September, when Mr. Mead states that he has some forty or fifty of the best combinations booked that will be on the road next season. He also says that he is now out of the Great Brooks and Dickson circuit, and has issued a very neat little circular to that effect, which describes the theatre also, and he is sending it to all of the managers to let them see what a theatre Dayton has got. Max Fehrmann, who has charge of the orchestra at the Soldiers' Home, left for New York on July 1 to make arrangements with Mr. Meade, a New York manager, to star through the country next season in a new piece now being written for him, illustrating Jewish life in this country. Mr. Fehrmann is known throughout the United States as one of the best German actors in this country, and the profession know that a better actor could not be secured to enter into and delineate the traits of American Hebrew life. The play is being prepared by one of the best known dramatists, who receives the modest sum of \$2,000. Max's many friends here wish him success in his new undertaking. THE COURIER's appearance meets with the favor of the reading public, and its handsome cuts on its front page excite general comment. It is to be had every Saturday morning of Lee, Wolf & Brother and Geo. Wilson, the popular periodical and news dealers.

SAMUEL STERNBERGER.

RICHMOND, Va., July 9.—The theatre being closed for the season, Manager Putnam of the Comique has full sway. The company at the Comique is the largest ever seen upon its boards, consequently full houses are the go. Lord and Lovell opened on 5th. The Bordeaux Sisters opened on the 4th, and hold good their own, while Kitty Drew remains a favorite. The English Ballet is a good drawing card. Voss Morriss closed on 2d.

F. P. B.

Obituary.

CHARLES DILLON.

MAIL advices from England announce the death of Charles Dillon, the actor. He was known to theatre-goers in this city by his fine impersonations of Shakespearean characters at the Broadway Theatre some years since. The son of theatrical parents he was born at Diss, Suffolk, in 1819. At the age of fifteen he took to the stage and performed in minor parts for many years in provincial theatres. In 1856 he made his first appearance on the London stage in the character of *Belphegor*, in the adaptation of "Paillasse," at Sadler's Wells Theatre. His success was great. In September of the same year he undertook the management of the Lyceum, open-

ing as *Belphegor*, and afterward playing the part of *D'Artagnan*, in "The Three Musketeers," and *Claude Melnotte*, in the "Lady of Lyons." In December "Othello" was revived and Mr. Dillon played the title rôle, attracting great attention and favorable criticism as an original exponent of Shakespeare. Early in 1857 he performed the part of *Lord Revedale* in Dr. Westland Marston's drama, "A Hard Struggle." His impersonation of this part excited the admiration of Charles Dickens, who warmly praised the actor in a letter to his friend Mr. Forster. *Hamlet*, *Richelieu* and *Virginius* were also played by him during his first season at the Lyceum. The London press, at its termination, with almost one accord conceded his ripeness of culture and his powerful originality. He rented the Lyceum for another season, playing *Macbeth* and *Jago* and other parts. From 1858 to 1860 he fulfilled various engagements in the provinces as a "star," and in February, 1860, reappeared in London as *William Tell* in the tragedy of that name. In 1861 he visited the United States, and in this city appeared as *Belphegor* and in Shakespearean plays; Boston and Philadelphia were also visited and his success was assured. He next went to San Francisco and fulfilled an engagement of one hundred consecutive nights at the Metropolitan Theatre, playing all his favorite parts. Thence he went to Australia, where he remained two years, and on his way home he performed in many cities of the United States and achieved a triumph in *Belphegor* in Niblo's Garden in this city. In 1868 he presented the character of *King Lear* at Sadler's Wells Theatre, following it up with a round of Shakespearean characters. In 1869 he filled an engagement at Drury Lane, sustaining the part of *Jean Valjean* in an adaptation from Victor Hugo's "Les Misérables." Since then he rarely appeared in London, but devoted the whole of his time to engagements in provincial towns, where his services were always in demand. He was buried at Brompton Cemetery.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XVII.

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SOME reference has already been made to this imitable piece of writing by David Garrick—"Miss in Her Teens." It was originally produced at Covent Garden Theatre, London, on January 17, 1747, bearing the additional title of "The Medley of Lovers." It "ran" for fourteen nights, and then its success was only interfered with by the sickness of Garrick himself, who played the part of *Fribble*, the beau.

At the time this farce was written, the coffee houses of London were infested by a number of young officers, who marched into them with a martial air, wearing fierce Kevenhuller hats, and long swords dangling at their sides; they paraded the rooms with a wild countenance, and were ever ready to draw upon the least provocation. At the same time, too, another class made themselves very prominent and obnoxious to sensible people; they were a class of fashionable triflers, who thought it most graceful to unsex themselves and to make a display of more than feminine softness. To caricature these two classes, Garrick took his pen in hand, and exposed both to contempt and ridicule. The boldness of the piece and its excellent acting served to effect a reformation in the morals of society.

Like most plays of the time the plan of "Miss in Her Teens" was taken from the "La Parisienne," of Thrent-Carton D'Ancourt, the French actor and dramatist, while the hint of the celebrated fighting scene is taken from a similar scene in an old English comedy, written by Charles Johnstone in 1701.

In the original cast we find the following names:

Flash by Mr. Woodward | Puff by Mr. Yates
Fribble by Mr. Garrick | Tag by Mrs. Clive

The original parts of *Simon Lovell* and *Aunt* were omitted toward the end of the century.

No change of bill was advertised for exactly two weeks. During that space of time five performances were given, and it is more than likely that the same bill was continued. Upon December 20 a new bill was announced to fill the whole evening, no after piece being given. Thus, on Wednesday, December 20, 1753, the bill was:

THE TWIN RIVALS.

COMEDY BY GEORGE FARQUHAR.

Cast.

Elder Wouldbe by Mr. Rigby
Younger Wouldbe by Mr. Clarkson
Richmore by Mr. Bell
Trueman by Mr. Singleton
Subtleman by Mr. Miller

Constance by Mrs. Hallam
Aurelia by Mrs. Beccley
Mrs. Midnight by Mrs. Adcock

N. B.—Nothing under full price will be taken during the whole performance.

The comedians had been familiar with the half-price admission customary in London, when the play was half over, or at the end of the third and fourth acts of the first piece. Persons who were unable to reach the theatre early in the evening were often content to be admitted to the farce, for which half-price would be given. That Hallam had introduced the same system in New York is made clear by his warning that the practice would be discontinued at the performance of the "Twin Rivals."

Two years before the genial George Farquhar died he wrote the "Twin Rivals." It was done by way of experiment, and

of necessity was very artificial, the characters being stiff and unnatural. It was written in a fit of critical inspiration. The literati liked it; but the people never praised it, and it failed. Dramatic censors said it was the most complete and regular of all his works. The characters of *Younger Wouldbe*, *Mrs. Midnight* and *Teague* are more strongly drawn than any in his other comedies, but they are not real or natural. As an exercise of genius the play was a success; but no manager ever beheld in it after the second performance any promise of pecuniary profit, and they usually selected from Farquhar's works, in preference to it, his "Constant Couple," "Recruiting Officer," and the joyous "Beaux Stratagem."

No new bill was offered to the public until after the New Year holidays of 1754 were over. If a special bill had been prepared for that festive time we have not been apprised of it.

On January 7, 1754, a comedy, written by Addison and entitled "The Drummer," was selected as the play for that evening, and the bill was as follows:

THE DRUMMER; OR, THE HAUNTED HOUSE.

COMEDY BY JOSEPH ADDISON.

Cast.

Sir George Trueman, by Mr. Bell | Coachman by Mr. Singleton
Tinsel by Mr. Miller | Butler by Mr. Clarkson
Fantom by Mr. Adcock | Lady Trueman, by Mrs. Beccley
Vellum by Mr. Malone | Abigail by Mrs. Adcock
Gardener by Mr. Hallam

When this play was ready for the stage it was produced anonymously. It was first played in March, 1716, at Drury Lane Theatre, and was not known to be by Addison until after his death. Tonson, the publisher, upon the merits of the piece gave fifty pounds for the copyright. In the cast were Wilks, Cibber, Mills and Mrs. Oldfield; yet the piece failed to draw. It was said to be a novel mixture of sentiment, caricature and farcical incident. Its non-success, Richard Steele thought, was more disgraceful to the stage than to the comedy.

In an essay on the genius and writings of Pope, Dr. Wharton says of "The Drummer":

"That excellent and neglected comedy, that just picture of life and real manners, where the poet never speaks in his own person or totally drops or forgets a character for the sake of introducing a brilliant simile or acute remark—where no train is laid for wit, no *Jeremys* or *Bens* are suffered to appear."

Theobald, in his notes to "Beaumont and Fletcher," says that he was informed by Mr. Addison that the character of *Vellum* was sketched out by him from that of *Savill* in the "Scornful Lady" of these two dramatists.

The judgment of the public vexed the author and he never acknowledged the piece as his, except to a few friends. After his death Sir Richard Steele added the play to Addison's collected works.

(To be Continued.)

The Coming Season.

THE *Tribune* gives the following list of the principal stars that will travel through the various theatrical circuits of the United States next season:

Edwin Booth,	Signor Rossi,
John McCullough,	John S. Clarke,
Joseph Jefferson,	John T. Raymond,
Lawrence Barrett,	Frank Mayo,
Mary Anderson,	F. S. Chanfrau,
Genevieve Ward,	Fanny Davenport,
Janauscheck,	Tom Keene,
Maggie Mitchell,	Robson and Crane,
W. E. Sheridan,	Fred Warde,
Mr. and Mrs. W. J. Florence,	Lotta,
McKee Rankin,	The Hanlon-Lees,
J. K. Emmet,	Joseph Murphy,
George Clarke,	O. D. Byron,
Charlotte Thompson,	Mr. and Mrs. G. F. Knight,
John E. Owens,	Jennie Lee,
N. C. Goodwin, Jr.,	Gus Williams,
B. M. Curtis,	W. H. Lingard,
Barney Macauley,	Jane Coombs,
Kate Claxton,	Rose Eyttinge,
Frank Mordaunt,	J. A. Stevens,
Denman Thompson,	George Fawcett Rowe,
Alice Harrison,	Marie Geisinger,
Emma Abbott,	Emilie Melville,
Kate Thayer,	The Vokes Family,
Willie Edouin,	Ben Maginley,
George Edgar,	Louis Aldrich,
Ada Gray,	Frederick Paulding.

Opera companies will be led by Mr. Mapleson, Mr. Hahn, D'Oyly Carte, Comley and Barton, C. D. Hess, Strakosch, Rice, Ford, Leavitt and Correlli, Robertson and Bullock, and others. The concert companies that will travel include those of Joseffy, Litta, Oakes Brothers, Theo. Thomas, Bennett and Moulton, the Alleghanians, Spaulding's Bellringers, and the Boston Lyceum. Salsbury's Troubadours, the Jollities, the Strategists, and similar companies, will give light musical entertainments, as heretofore. Five "Hazel Kirke" companies will travel, two "Uncle Tom" companies, and two "Michel Strogoff" companies. Bartley Campbell's plays will be represented, and repetitions will occur of "Edgewood Folks," "One Hundred Wives," "Hearts of Oak," "Forget Me Not," "Needles and Pins," "Cinderella at School," "Our Goblins," "Evangeline," "All the Rage," "The World," "Billee Taylor," "Sam'l of Posen," "The Banker's Daughter," "Widow Bedott," "Joshua Whitcomb," &c. Leonard Grover will lead a pantomime company, and give "Humpty Dumpty." Charles Windham will send over a company from England. At least eighteen companies of negro minstrels will parade the country, while variety entertainments will be provided in copious abundance.



NEW YORK, SATURDAY, JULY 16, 1887.

NOTES AND ACTIONS.

...Joseph Harris, Columbus, Ohio, was in town during the week.

...G. Robert Martin reports much improvement in trade during the past week.

...Daniel Hess' brass instruments are used in all the principal bands throughout the country.

...Quite a large number of the musical merchandise trade were in the city during the past week.

...A. Billings, of Billings & Co., is now enjoying the cool breezes of a New Jersey rural retreat.

...C. J. Faxon & Co., Boston, make every description of hardware used for building organs and pianos.

...Judgment has been rendered against Von Minder Reinhold, piano manufacturer, New York, for \$726.

...One of Sohmer & Co.'s pianos will be used at the musical convention to be held at Kansas City in the fall.

...The rental business of Billings & Co. has been, this summer, unprecedentedly good both in and out of town.

...H. Sohmer, of Sohmer & Co., expects to summer with his family in the Catskills. The latter are already there.

...Several small agencies have recently been established by Sohmer & Co., in South Carolina, Ohio and Virginia.

...Albert Weber received on Monday morning from Mexico orders for five pianos—three grands and two uprights.

...W. B. Tremain, formerly of Billings & Co., is now traveling for the firm through the Western States, and is very successful.

...Madame Carreno used one of Weber's pianos at concerts last week in Bridgeport, New Haven, New London and Willimantic.

...J. Howard Foote reports that business has commenced for the season with the most favorable auspices. He says his orders so far have greatly exceeded his anticipations.

...Ernst Gabler has recently received orders from England, and Adelaide, South Australia, for upright pianos. A prominent manufacturer is agent for Mr. Gabler's pianos in England.

...John F. Stratton has done a great business in band instruments during the past month. He is now said to have the largest store and ware rooms in the musical merchandise trade in the city. His store is beautifully lighted and well laid out.

...Billings & Co. will soon make extensive improvements in their factory. Improvements in the warerooms are also contemplated. This house reports the prospects for the fall trade good; its recent trade has been principally with the West, and the run has been mostly on square pianos.

...There are five dealers in musical instruments in New Brunswick, N. J., and it is said that there is only one of them a regular musician; among the others one is a stove dealer, and the rest principally handle sewing machines. It is reported that the competition is great and that the profits for each are small.

...F. Connor reports that the summer trade has kept up far beyond his expectations, the goods principally in demand being square pianos. All of Mr. Connor's agents report favorably as to sales of instruments which seem to be appreciated as they become known. A large number of orders for uprights has been received during the past week by this house.

...As quite a number of the fancy goods trade throughout the country also handle musical instruments, it is expected that there will ere long be a rush of this trade to the city, as the fancy goods must soon be placed on the market for the fall trade; and as there has been no spring trade in the musical instrument line, it is expected that large purchases will be made in it upon the advent of the fancy goods men.

...Ernst Gabler says that he can get all of the first-class workmen that he wants, and that all he has now employed are perfectly satisfied with his treatment. The Union men still give a little trouble, as they are constantly striving to make the men at work dissatisfied. They argue that Mr. Gabler must give in and that those now working will be protected by the Union if they leave at once, but if they continue work till he yields then those now at work will not get employment in any piano factory in the city. Mr. Gabler further says that, although the strikers are doing everything possible to injure him in every manner, everything seems to be prospering with him.

...Horace Waters & Co. shipped two organs to the Bahamas on Monday, and have orders for eight organs from the Cape of Good Hope, and for one piano to Ponce, Porto

Rico. The South African trade is a new one with the house. A large order is expected by the house this month from Australia.

...James Ballak, of Philadelphia, who is well known in the piano trade, has been appointed by F. Connor as agent for the sale of his pianos. Mr. Ballak solicited the agency, and in so doing said in a communication that Mr. Connor's pianos were better made than the average priced ones, and that was the reason why he wanted the agency.

...Owing to an increased demand for their goods, Lindeman & Sons have enlarged their factory by the addition of another large floor, and have employed twenty more than their usual number of workmen during the past month. They are now making ten pianos per week.

...Monte, Pickens & Co., of Montgomery, Ala., recently dissolved partnership. The silent partner, W. A. Child, continues the business. After dissolution, Mr. Pickens formed a new partnership with J. B. Sherwood, under the firm name of Pickens & Co.

...Ernst Gabler reports that the dealers who trade with him express themselves as being highly pleased that they can get his pianos as fast as they order them at the old price, and as being much gratified at the constant improvements made in his productions.

...In communications received this week from Sohmer & Co.'s agents in California, Canada and Philadelphia, statements are made that the firm's goods are meeting with much approval in those places. Uprights are principally in demand.

...The New England Piano Company, recently formed in Boston by T. F. Scanlon, formerly of the New England Organ Company, seems to begin business in earnest. It has already ordered largely from houses in this city.

...Agents at Watertown, N. Y., are active and industrious, and some very elegant Steinway pianos are said to have been sold within a few weeks, while a fair trade has been had in cheaper instruments.

...Adams Brothers, Watertown, N. Y., are agents for Steinway, Pease, and Marshall & Wendell pianos, and G. R. Hanford & Co., of the same place, have the Knabe, Connor, and other agencies.

...Chicago music houses are sending agents through Western New York, and propose to compete with New York dealers. Geo. A. Baxter, with Lyon & Healy, is among the workers in the field.

...Among the visiting members of the trade to the city during the week were: W. B. Archibald, Fredonia, N. Y.; S. T. Pomeroy, Bridgeport, Conn., and George D. Smith, Rochester, N. Y.

...J. B. Simpson & Co., who were formerly known as the Arion Piano Company, have commenced business again. S. Brambach, the foreman, is supervising the manufacturing department.

...The Orguette Company has received letters from its agents in the South prophesying a good Southern fall trade, and on Monday the house received several orders from South America.

...Horace Waters contemplates making a trip through the South this month, for the purpose of establishing new agencies, and otherwise extending the interests of his business.

...Alfred Dolge's prospects for an enlarged European trade are excellent. He recently received large orders from England, Germany and France.

...L. Cavalli, traveling salesman for A. Dolge, started on Monday for a three months' trip through Canada and the West.

...Alfred Dolge, who has been in Europe since February, is expected home the latter part of this month.

...Lindeman & Sons' traveler started on Tuesday for a two months' trip through the South and West.

...S. T. White, with Horace Waters & Co., is rusticated with his family at Mount Vernon.

Cincinnati Notes.

[CORRESPONDENCE OF THE COURIER.]

CINCINNATI, O., July 7, 1887.

A COMET (some say two), an eclipse (some out late at night say several), rain, hail and wind storms (too many), cool spells, torrid terms up to 98° (entirely too many), have lately united in lifting up the minds, if not the hearts, of the good people of this commonwealth to the contemplation of something not altogether of the earth earthy. Your correspondent having finished contemplating will now relate facts concerning the terrestrial.

Of course, the "centre" has had its commencements at the various colleges, conservatories, and schools of music. Some of the commencements were mysterious, incomprehensible, painful, and really cruel to the patrons and kind friends who, to encourage the study of music, attended them. A majority of the commencements and amateur concerts given nowadays are engines of torture. As long as "professors" allow and encourage their pupils of two or three years' instruction to attempt in public the most elaborate and severe music, which can only be understood and rendered

after at least ten years' hard study, just so long will the honest masses stay away or at least refuse to pay when they hear that the music of the great masters is to be given. It is not the music of Beethoven, Mozart and Mendelssohn that cause people to stay away, it is because the people are tender-hearted, and seek to avoid the slaughter that invariably attends commencements and a majority of concerts. What do you think of rendering the opera of "Faust" on a fiddle, or the oratorio of "Elijah" on an accordion? There are some here who with a little encouragement will try it, and have friends who will solemnly declare that the "rendering" of the same was "just too lovely for anything." The commencement exercises of the College of Music in Dexter and Music Hall were, as a rule, most instructive and entertaining. The results reflect credit on the faculty. I admire Colonel Nichols' Napoleonic plan of management. The opportunities for studying instrumental music here is not surpassed in the world. The ballad concerts of Mrs. Dexter were well attended, and the receipts attest that lady's popularity. She has a splendid, highly cultivated voice, and is a musician withal. At one of her concerts a singer gave as an encore song a new ballad, "The Old Sun Sign," and was warmly applauded. It took; the words are pure, the music simple and pleasing. It is popular here, and having a large sale.

Preparations are being made for concerts under direction of Max Maretzek, at Highland House; also for concerts of Theodore Thomas, the latter to take place in about three weeks.

I lately examined "The Western Anthem Book," not long since published by a well known music house here. It is a most excellent work. Choirs, wishing substantial, yet simple, pleasing and attractive music, will find it just the thing. Mendelssohn, Da Costa, Mozart, and names of good repute, but lesser weight, are found between its covers.

D. H. Baldwin & Co. report sales good; their territory is large, hence they will do something.

Smith & Nixon report a fair trade generally; fair in Webers and brisk in "baby grands."

John Church is issuing new works and getting ready for fall trade.

George D. Newhall & Co. are issuing new works and compositions in fine style, for which they are distinguished. They report trade as having been prime, and their specialty of furnishing colleges, schools and teachers promises well.

Carl Barus, so many years connected with Wesleyan Female College, has severed his connection with same. Successor not yet known.

Louisa Rollwagen leaves next month for Europe.

Low Hallenberg has just returned from San Francisco and the West; he failed to capture success. Low is a good musician and manager. He deserved better luck.

MIAMI.

Wind Pressure in Organs.

To the Editor of The Courier:

THE COURIER, of June 1, publishes an extract from the *Edinburgh Review* in explanation of the hardness found in many wooden organs. The writer attributes the fault to excessive wind pressure, whereas the blame lies at the door of the voicer and finisher.

It is indisputable that every pipe has its limit of power; that limit is determined by its scale and, if a flue pipe, by the proportion of its mouth. That full limit should always be obtained—the proper quality of tone in the pipe can be developed in no other way. Of course, the thickness of the metal is an important factor, yet an excess of metal is almost as grave a fault as a deficiency. So long as the body can support the amount of wind necessary to secure its full limit, without wavering, that is sufficient; any addition of metal beyond that is sheer waste.

The treatment of the pipe will be the same always, let the wind pressure be what it may. Why, then, should bellows-weight be added to secure an extra and useless pressure? The weight must be lifted when the bellows is filled—at the expense of somebody or something.

"Schultze keeps his organs on the old wind pressure, but seeks for sonorous effects in the right way by large scale of pipes and thick metal; * * * whereas some of our most celebrated English builders, bidding against each other in price, are content to save money by small scale pipes and thin metal, and thus force the wind into them at high pressure to produce the requisite noise."

Now, if either party is in need of high wind, it is Schultze, with his large scales and thick metal, yet a three-inch wind suffices for him. His rival, with small scales and thin pipes, will make (other things being equal) just as good an instrument however, provided he does not force his voicing, whether the wind pressure is three or thirty inches, so long as it does not blow the pipes out of the rack-board. If he overblows his pipes no man can tune them.

An illustration of misapplied pressure occurs to the writer, who, while putting up an organ in the city of New Bedford some years ago, was requested by the wardens of Christ Church (I think) to examine their organ, which had been recently revoiced and tuned by a peripatetic tuner.

Upon opening the panel, a rock, weighing some eighty pounds and measuring about fifteen inches in height, was found lying upon the top of the bellows. The space occu-

pied by the increased weight required a shortening of the valve cords, thus doubling the work of the poor blower, who had exhausted his lachrymal ducts in mutual condolence with the congregation. The effect of the full organ was electrical.

The Review may rest assured that, if the voicer is competent as well as conscientious, with well made pipes, a good sized bellows and ample windways there will be no more harsh organs, and that a three-inch wind will suffice for any demand that can be made upon any organ, provided there is enough of it.

E. A. T.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Geo. H. Martin, Norwich, Conn.

1. Sweet Spring, with the Breath of the Mountain. (song)...G. E. Martin.
2. Just as I Am.....(hymn)...Gounod.

No. 1.—A very ordinary melody, but tuneful enough to be readily caught after one or two hearings. More than this need not be said.

No. 2.—The music is from the "Benedictus" of Gounod's "Messe Solennelle" in G. Mr. Martin has merely adapted English words to it which, it may be said, are quite suitable. As it stands, it can be used as a short anthem.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PIANO SOLOS.

- Behm, C.—Op. 266, Melody.....\$0.50
Handrock, Jul.—Op. 55. No. 4, "Song of the Water Sprites." Parlor composition.....40
Jeschke, L.—Funeral March.....40
Kirchner, F.—Op. 77. No. 2, "The Spring".....40
Leybach, J.—Op. 223, "Swiss et Tyrol." Fantaisie.....75
Mattei, T.—"Peine de Cœur." Melody.....65
Nebelung, F.—Op. 10, Serenade.....40
Ravina, H.—Op. 84, Andantino (ancient style).....65
Stowe, G.—Op. 7, Two fantasias.....60
Op. 8, Mazurka, Waltz, March.....60
Op. 9, "On the Road." Parlor piece.....75
Tamb, H.—Op. 19, "Polme Lyrique." Nocturne.....50
Op. 23, Turkish Dances.....1.25
Wrede, F.—Op. 12, "Wanderer's Night Song." Russian air. Transcribed.....40

PIANO DUETS.

- Behm, C.—Op. 25, "Birthday's Music." Modern suite in four movements.
No. 1, Waltz.....\$0.60
No. 2, Lullaby.....50
No. 3, Zwischenspiel.....75
No. 4, Waltz and Finale.....90

PIANO AND VIOLIN.

- Ries, Hubert.—"Stories of Olden Times".....\$0.30
Instructive duets:
No. 11—Winter—March from the interrupted "Sacrilege;"
No. 12—Mehul—Romance from "Josef;" No. 13—Grétry—
Roundelay from "Richard Cœur de Lion".....50

PIANO AND 'CELLO.

- Beckmuhl, R. E., and K. J. Bischoff.—Select pieces from the works of our immortals arranged for the concert room.
No. 4, Adagio molto espressivo, by Beethoven.....\$0.65

PIANO AND FLUTE.

- Garibaldi, G.—Adagio, from the celebrated "Septuor," by Beethoven.....\$1.15

PEDAL ORGAN.

- Volckmar, Dr. W.—Op. 382, Suite in E flat major.....\$0.90

ORCHESTRA.

- Rubinstein, Anton.—Two marches from his opera, Nero. No. 1, Solemn march; No. 2, "March of the Roman Legion." Parts.....\$5.00

DEUTSCHE LIEDER UND GESAENGE.

- Naprawnik, E.—Five Romances.
No. 1, "Kosakisches Wiegenlied." Op. 21, No. 4.....\$0.40
No. 2, "Das Gebet." Op. 25, No. 1.....50
No. 3, "Wenn Fröhliches Lächeln." Op. 25, No. 2.....50
No. 4, "Der Felsen." Op. 31, No. 1.....25
No. 5, "Am Thor des Heiligen Klosters." Op. 31, No. 3.....40

PART SONGS, FOR MIXED VOICES.

- Mikulic, C.—Op. 31, Paraphrase on an ancient Polish Christmas song, with accompaniment of string orchestra and organ, or pianoforte, four hands. Score and parts.....\$1.25

....Die Orgelbau Zeitung says that the Walcker firm, organ builders, of Stuttgart, have just completed an organ for the Wurttemberg "Landes-Gewerbeausstellung." The same firm is now building a large organ for a new church at Dilsdorf, and one for another new church in Sachsenhausen, a suburb of Frankfurt-on-Main. The specification of the last mentioned instrument is given under: Pedal organ—Principal, 16 feet; sub-bass, 16 feet; violin, 16 feet; posanne, 16 feet; quait, 10½ feet; octave and violoncello, both of 8 feet. (A good, generous pedal organ.) On the great manual are a principal, 16 feet; principal, 8 feet; bourdon, 8 feet; octave, 8 feet; rohrflöte, 4 feet; octave, 2 feet; cornet, 8 feet (5 ranks); and mixture, 2½ feet (5 ranks). The swell manual contains

a bourdon, 16 feet; principal, 8 feet; lieblich gedacht, 8 feet; salicional, 8 feet; gemshorn, 8 feet; aelsine, 8 feet; octave, 4 feet; fagara, 4 feet; travers flöte, 4 feet, and cymbel, 2½ feet (5 ranks). There are two couplers and three composition pedals. The price of the organ, including case, was 20,000 marks. The general tone and workmanship are both highly praised. A marked difference between this instrument and those generally built in this country and England lies in the large number of stops in the pedal, considering the organ's comparative smallness. It has only twenty-five speaking registers, yet the pedal contains seven of them (almost one-third), the great eight stops only and the swell ten. In an English or American organ, containing but twenty-five speaking registers and two manuals, not more than two or at most three stops are assigned to the pedal keyboard. A peculiarity of the above instrument is that it contains but one reed, and this is in the pedal organ. It is doubtful whether the manuals possess a sufficiently sonorous tone (minus a reed stop) to battle successfully against a pedal organ of such strength. Besides which, three mixtures in the manuals require a trumpet of more than usual power to balance the piercing tones given out by so many small pipes. The pedal organ is right, but the manuals need a reed stop, although two would be better—one in each manual.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended July 2, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
British N. A. Colonies.	2	\$120	2	\$542	...	...
West Indies.	...	...	...	...	6	\$84
Australia.	19	704	...	...	...	...
Cuba.	...	...	3	715	...	...
Mexico.	...	...	2	1,160	...	...
Hamburg.	3	220	4	1,000	...	...
Liverpool.	60	2,516	1	500	...	...
Bristol.	5	390	...	...	...	...
Rotterdam.	...	...	...	...	7*	1,668
Totals.	89	\$3,950	12	\$3,917	13	\$1,752

* Piano materials.

NEW YORK IMPORTS FOR THE WEEK ENDED JULY 2.

Musical instruments, 207 pkgs.....value. \$21,572

BOSTON EXPORTS FOR THE WEEK ENDED JULY 1, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.	51	\$4,610	...	...	...	...
Nova Scotia, &c.	...	...	1	\$350	*	\$40
British Poss. in Australia.	60	3,669	1	225	...	...
Totals.	111	\$8,279	2	\$575	...	\$40

* Piano keys.

BOSTON IMPORTS FOR THE WEEK ENDED JULY 1, 1881.

Musical instruments.....value. \$2,316

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address HOWARD LOCKWOOD, Publisher,

P. O. Box 3893. 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, Gen'l Manager.

What Piano Does Etelka Gerster Really Prefer and Use?

To Editor of Nym Crinkle:

SIR—In the N. Y. Times of June 2 there appeared a letter published by the Messrs. Steinway purporting to have been written by Etelka Gerster extolling the merits of the Steinway pianos, and saying they were, in her opinion, the most desirable instrument of all; that she had used them in public and private during her engagements in America with Her Majesty's Company, &c. In the American Art Journal on June 25 there appeared a letter from Etelka Gerster praising a piano of an inferior maker and thanking the manufacturer of said piano for "having had one of your superb concert upright pianofortes to use while in N. Y." Upon what conditions these endorsements were received, or whether the pianos were made a present to Etelka Gerster from both these different firms for the benefit of the advertisement to be received from the publication of the letters, trying to force thereby the belief that Madame Gerster used their pianos in private use I cannot nor do I pretend to say. What I do say, and wish to impress upon the minds of the public, is that not only every great prima donna and artist that has come to this country, but that Etelka Gerster herself, used the Weber piano during her different sojourns in New York, Philadelphia, Boston, Chicago, and in fact in all the large cities of the United States and Canada. Not only this, but on April 11, 1879, she purchased of me Concert Grand No. 13,301, which was paid for on the same day with instructions to ship on May 21, 1879, to Bologna, Italy, where it now stands and has given unbounded satisfaction and elicited undisguised admiration from herself and numerous friends. So her husband, Carlo Gardini, assured me upon their return to the country in the fall of '80. As to Gerster's use of the Weber piano, last season '80-'81, I beg to say that I will present facts and figures to prove she used the Weber piano whenever and wherever she could get one, and that it is her preference contrary to any letters to another effect. Upon Gerster's arrival in the country, about Oct. 4, '80, Grand Upright No. 16,928 was sent to her at the Everett House where it remained with her until she left for Boston, Dec. 27, '80. In Boston, G. D. Russell, of Tremont street, furnished her with a Weber upright piano at the Tremont House. In Chicago she was furnished at the Pacific Hotel, Feb. 16, by Root & Sons, with Weber Upright No. 15,863, at her request, by the following letter to Root & Sons, as published by them in the Chicago Times Feb. 20, 1881:

Messrs. Root & Sons, Chicago: PHILADELPHIA, 20th Jan., '81.
Mr. Weber, whose piano I always use, gave me your address as his agent in Chicago, of whom doubtless I could obtain a Weber piano for a few days during my stay there. Trusting you will favor me, I am, with thanks and compliments, as ever yours, very truly,
ETELKA GERSTER GARDINI.

March 7, '81, Madame Gerster returned from her trip throughout the United States with Mapleson, and was furnished with No. 17,708, Grand Upright, at the Everett House, which remained until April 11, when she left for Boston. On the 10th inst. Gardini sent the following letter:

WESTMINSTER HOTEL, NEW YORK, April 10, 1881.

Dear Mr. Weber:

We start this morning for Boston, and you will be good enough to send at the Westminster Hotel to take back your very excellent piano. Please to telegraph your agent in Boston in order to send me to-morrow (Tremont House) a good piano. Madame Gerster and myself send you best regards and thanks.
Yours very truly,
CARLO GARDINI.

In answer to which Mr. Russell sent her a Weber Upright. April 18, she returned to New York only to remain a day or two, but at the solicitation of Carlo Gardini, who called on me personally sent her No. 17,708 to the Westminster Hotel. On April 19, I received the following letter:

WESTMINSTER HOTEL, NEW YORK, 19th April, 1881.

Dear Mr. Weber:

Please to send at the Westminster Hotel in order to take back your very good piano. We are starting now for Philadelphia, and when we come back to New York I will beg you again send me the same piano. With regards and thanks from Madame Gerster and myself, I am
Yours truly,
CARLO GARDINI.

In answer to which Mr. Getze sent Madame Gerster No. 14,311. She was again in New York on April 25, at which time I sent her the same piano, No. 17,708, as she had particularly requested it per letter April 19. This piano remained with her until she sailed for Europe. On May 8 she left for a few days to go to Boston, where she was furnished Weber Piano No. 17,740 by Mr. Russell, as per request of letter May 8:

EVERETT HOUSE, May 8, 1881.

Dear Mr. Weber:

Please telegraph your agent in Boston to send me to-morrow morning early, a piano; at the Tremont House. With regards and thanks from my wife and myself, I am
Yours very truly,
DOTT, CARLO GARDINI.

In Baltimore, early part of May, Dr. Gardini called in person on my correspondents, Sanders & Stayman, and requested a Weber piano to be sent to Gerster at Barnum's Hotel. They sent her in response to this request No. 15,512 Weber Upright. On the 26th of May, Gerster left Baltimore for Philadelphia and was furnished with Weber Upright No. 14,311 in response to telegram.

BALTIMORE, Md., May 25.

A. Weber, Pianos, 5th Avenue and 17th Street, New York:
Please to telegraph to your agent in Philadelphia in order to have to-morrow morning at our arrival at the Continental Hotel your piano. Many thanks.
GARDINI.

It will be seen by the foregoing that Gerster, from the time of her arrival in America, Oct., 1880, until the date of her departure, June 4, 1881, was constantly supplied, at her own request, with Weber pianos. Not only this, but her husband, Carlo Gardini, called personally to request the pianos. They were not forced upon her or sent to her rooms contrary to her wish, but were desired by her for her own use, and used by her whenever she had any choice in the matter and was not bound by contract to use another maker. Her preference is, as it always has been, the Weber Piano. She has used them continually from Oct. 5th, 1878, when she had Parlor Grand No. 11,248, at Room 6, Clarendon Hotel, until June 4, 1881, when she had Grand Upright No. 17,708, at the Westminster Hotel.
Yours,
A. WEBER.

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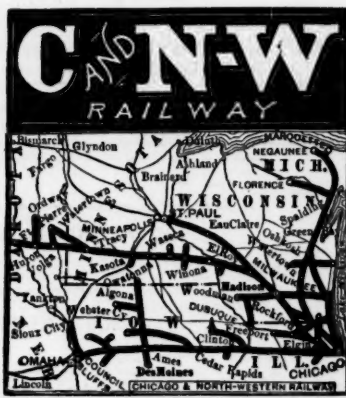
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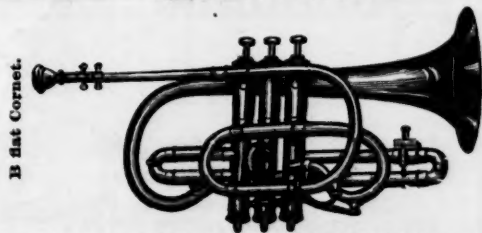
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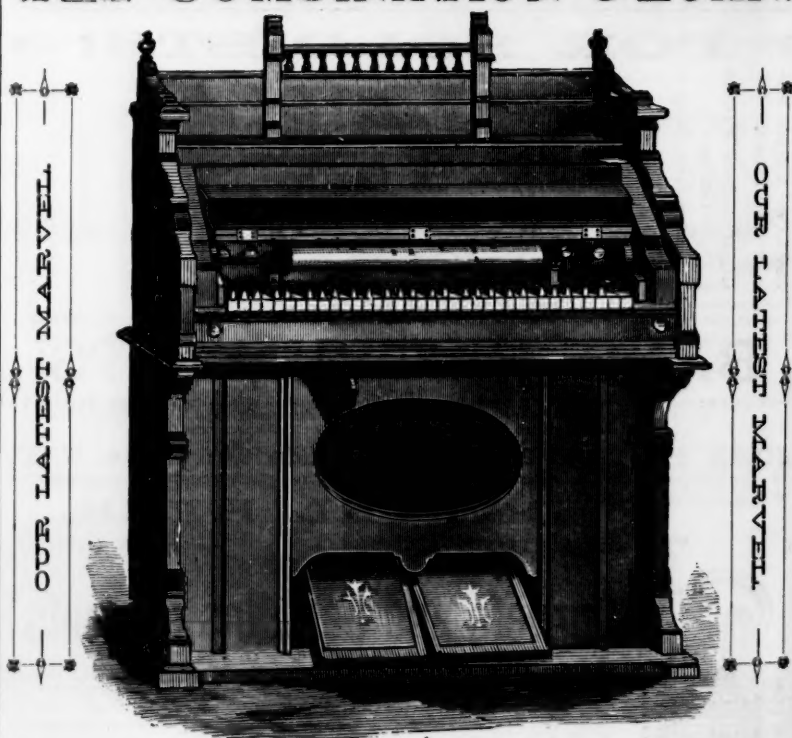
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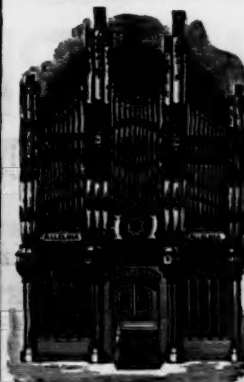
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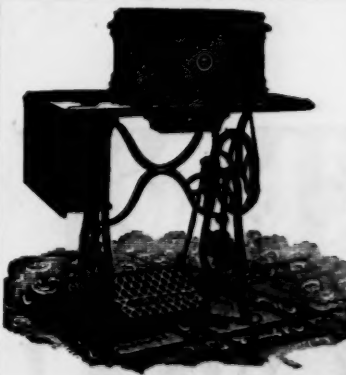
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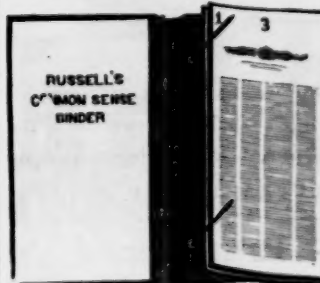
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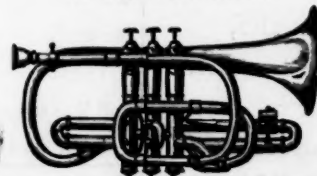
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